CASTLE of FRANKENSTEIN

FRANKENSTEIN SOCIETY NOW OPEN (see page 54)

No. 9
November
35¢

HI, GANG! MEET SOME OTHER INFAMOUS TV-MOVIE VILLAINS–

CATWOMAN !!!

FANTOMAS !!!

KARLOFF !!!!!

VICTOR BUONO !

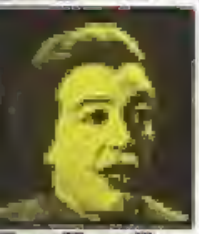
PLUS ASSORTED PHANTOMS AND STRANGLERS !!!!

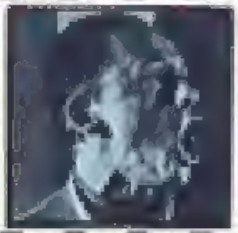
DOESN'T EXCITE YOU?? HM. WOULD YOU BELIEVE . . . . . .

MONSTERS?

Cesar Romero as The

JOKER





BATMAN

Heh, heh! Don't be shy . . . come inside! This is your old cool-ghoul buddy, Ygor Hyde, keeper of the Gothic Castle . . . and if you keep pestering me about what I'm keeper of, I'm warning you: I might tell you! Oh, yes—the charming chap below? He's Rastus, our proofreader. If Cal and Bhob, those boobs who call themselves editors, misspell my name again, I'm going to let Rastus out of his cage . . . heh, heh. Any idiot knows it's Ygor, not Igor. Listen, this job isn't all blood and roses, believe me.

And now, let the dance macabre begin. . . .

PLAGUE OF THE ZOMBIES

BATMAN

see page 18

CASTLE OF FRANKENSTEIN

Vol. 3 No. 1

FRONT COVER:
The man behind the Joker makeup is—yes, you guessed it—Cesar Romero.

INSIDE FRONT COVER:
Wild things leave skins behind so that the fugitive kind can follow their kind—but we somehow doubt that this REPTILE knows that.

INSIDE BACK COVER:

BACK COVER:
We've got the villain on the front cover and the heroes on the back. That's the way it should be. You agree?

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WHERE IT'S AT

FRANKENSTEIN MOVIEGUIDE

* Special recommendation

QUEEN OF BLOOD (81 min—AIP—1966). This sf-horror, written and directed by former experimental filmmaker Curtis Harington, comes as something of a disappointment after Harrington's brilliant Val Lewton-styled **Night Tide**. Vampire (superbly delineated by actress Florence Marly in a beautifully outre green makeup) feeds on space crew taking her to Earth. Flavor of illustrator Frank R. Paul's pulp mag creations is neatly captured in several early scenes, and Forrest J. Ackerman puts in a nice cameo appearance (which isn't as clever as his bit in **Time Travelers**). Near-psychedelic paintings by John Cline give this pic the best opening title credits of any film we've seen in the past few years. John Saxon, Basil Rathbone, Dennis Hopper (who starred in **Night Tide**), Judi Meredith. **Color.**

***10TH VICTIM, THE** (92 min—Embassy—1966). Highly imaginative and unusual French-Italian sf from Robert Sheckley's memorable short story, "Seventh Victim" is set in warless 21st Century, when mankind channels its aggressions into legalized homicide known as The Big Hunt. A few slow spots—but also very good topical (i.e.—this century) satire, exciting action, equal doses wacky humor and chilling social comment. Thought-provoking, entertaining and brilliantly photographed. Directed by Elio Petri. Ursula "Two-Gun" Andress, Marcello Mastroianni, Elsa Martinelli.

WHO KILLED TEDDY BEAR? (95 min—Magna—1965). Odd mixture of idiotic plotting, lurid writing and interesting direction about psycho (Sal Mineo) who makes obscene phone calls because he's responsible for mental retardation of younger sister. Since film depicts just about every known perversion, one wonders if maybe the Krafft of moviemaking isn't Ebbing, but inventive filming with New York locations keep it above the level of trash. Bruce Glover (CoF's nominee as the only actor capable of playing **Flash Gordon** in any future remakes) appears in a brief role. Juliet Prowse, Jan Murray (who's surprisingly good), Elaine Stritch.

***PLANET OF THE VAMPIRES** (86 min—AIP—1965). Beautifully photographed Italian sfantasy with excellent special fx and superb color. Space men on strange mist-shrouded planet battle psychological forces in familiar but reasonable script: story sometimes confused by abrupt cutting to shorten for U.S. Many good touches by scripter Ib Melchior and director Mario Bava—two unique individual talents that should continue to work as team if they can turn out more like this one. Barry Sullivan, Norma Bengell, Evi Morandi, Angel Aranda. **Color.**

DIE, MONSTER, DIE! (78 min—AIP—1965). Mediocre updating of Lovecraft's "Colour Out of Space." Boris, some good special fx and photography can't save awful script which includes every ancient B-picture cliche. One marvelous scene of mutated monsters, but basically trite, corny and occasionally funny; Karloff deserves better. An inauspicious debut for director Daniel Haller, who filmed in England. Supporting cast is no help: Nick Adams, Suzan Farmer, Freda Jackson. (See behind-the-scenes picture-story in CoF #7.) **Color.**

MASTER OF HORROR (61 min—US—1964). Two Edgar Allan Poe stories held together by weak framing device (maid reading on stormy night): 1. **Case of M. Valdemar** tries hard but result is rather dull. 2. **Cask of Amontillado** is somewhat better due to light approach. Minor Spanish-made venture suffers from poorly written English-dubbed dialogue and unimpressive adaptation. Narciso Menta, Inez Moreno, Carlos Estrada.

MASTER OF TERROR (85 min—US—1959). Reissue of Universal's **4-D Man**. Robert Lansing good as scientist rapidly aging from 4-D experiments, but supporting cast is poor—with even worse script and direction. Occasional good moments due to clever fx, but imaginative premise rapidly goes downhill. Unnecessary re-titling is clumsily superimposed over still-visible original title (with U-I trademark still included). Awful color due to cheap processing of new prints. Patty Duke, Lee Meriwether, Robert Strauss, James Congdon, Jasper Deeter, Jack Tinsley (who's a former college roommate of CoF's editor). **Color.**

AGENT FOR H.A.R.M. (84 min—Univ—1965). Originally announced as **The Harm Machine**. Fair imitation of Bond and Solo has deadly spore from outer space which threatens to turn tide of Cold War until Human Aetilogical Relations Machine swings into action. Familiar grade-B melodramatics with nice color photography. Mark Richman, Barbara Bouchet (of **In Harm's Way** "Kiss" fame), Wendell Corey . . . and good ol' Martin Kosleck. **Color.**

BLOOD BATH (69 min—AIP—1966). Mediocre beatnik-vampire tale features, oddly, occasional flashes of Bava-like brilliance—but good moments are few and far between due mainly to hackneyed script by Jack Hill and Stephanie Rothman, who also co-directed. Vampire-artist murders his models (an idea already overdone in sexploitation films) while carrying on a fairly normal relationship with another girl (an idea executed with skill in **Peeping Tom** and pure genius in **The Cat People**). William Campbell, Linda Saunders, Marissa Mathes, Sandra Knight.

THE GREAT SPY CHASE—(87 min—AIP—1966). This French spy comedy has agents from all major powers battling for widow's nuclear patents. Weakest entry in this vein we've seen so far. Lino Ventura, Bernard Blair, Jess Hahn, Farncis Blanche, Mireille Darc, Charles Millot, Andre Weber, Jacques Balutin.

TARZAN AND THE VALLEY OF GOLD—(99 min—AIP—1966). Opens up like James Bond, but soon gets the right Burroughs flavor as Tarzan—and a small boy riding a lion—head for the jungle. The villainous Vinaro (David Opatoshu) fights Tarzan with tanks, etc. . . . and there's fascinating location footage on ancient Aztec monuments. Former football star Mike Henry has perfect build for the character plus competent acting ability. Better than might be expected; Western writer Clair Huffaker did the screenplay. Pb version by Fritz Lieber is available at newsstands. Manuel Padilla Jr., Nancy Kovack, Don Megowan, Frank Brandstetter. **Panavision, Color.**

WAR-GODS OF THE DEEP—(83 min—AIP—1965). First announced as **City in the Sea**. Passable because of fine underwater photography by John Lamb, who did the little-known but beautiful **Mermaids of Tiburon** for Filmgroup in 1962. Also serves as reminder that director Jacques Tourneur can still do something with script that's . . . well, that's all wet. Adventures in sunken city Lyonesse of Cornish legend. Vincent Price, Susan Hart, David Tomlinson. **ColorScope.**

CRAZY PARADISE—(95 min—Sherpix—1965). Danish comedy-fantasy. Remote island of Trang produces fantastic new chicken eggs which impart amazing sexual potency. Political spoofing gives way to vulgarity; except for several pretty girls, humorless film has little to offer. Birch Passer, Hans Peterson, Ove Sprogoe. **Color.**

KING KONG VS. GODZILLA—(88 min—Toho Univ—1963). Reissue. Waste of time and money; typical low-grade Japanese horror with added American scenes. Distinctly non-RKO Kong battles Godzilla; wins in US version, loses in Nippon version. Disastrous "comic relief" negates even derisive laughter. Just awful. **CinemaScope, Color.**

DR. GOLDFOOT AND THE BIKINI MACHINE (90 min.—AI—1965). Evil genius Vincent Price and assistant Jack Mullaney send prize product of their bikini machine Susan Hart out to snag wealthy playboy Dwayne Hickman in this slow-paced slapsticker. See it for parody of **Pit and the Pendulum** with Price and Hickman on original set. William Asher, not Norman Taurog, should have directed. Frankie Avalon, Fred Clark, Mary Hughes, Milton Frome, China Lee, Laura Nicholson, Luree Holmes.

***JULIET OF THE SPIRITS** (148 min.—Rizzoli—1965). Incredible flight of imagination as Giulietta Masina of **Nights of Cabiria** and **La Strada** wanders through the world of 8½ encountering characters of **La Dolce Vita** along with a host of apparitions, visions, hallucinations. Beautiful, bizarre flick by Federico Fellini showing why movies are our greatest art form. Guilleta Massini, Sandra Milo, Sylvia Koscina, Lou Gilbert.

***FILM** (24 mi.—Evergreen—1965). Samuel Beckett's theme of "man against himself" restated in short film with compelling soundtrack of pure silence. Direction (Alan Schneider) and photography (Boris Kaufman) capture haunting elusive quality, but subjective camera gimmick seems at times like the idea of a college freshman film student. First sequence of forthcoming full-length pic with screenplays by different Grove Press writers. Buster Keaton (playing it straight), Nell Harrison, James Karen, Susan Reed.

BUNNY LAKE IS MISSING (107 min.—Col.—1965). "Bunny is the face in the misty light . . . footsteps that you hear down the hall . . ." Maybe that should be the theme of this Otto Preminger suspenser about missing child; many macabre and skillfully-directed moments, but Keir Dullea's inept clumsy performance reveals ending far too early. The Preminger of **Laura** and **Whirlpool** has returned! Based on novel by Evelyn "**The Nanny**" Piper. Exciting opening title designed by Saul Bass. Carol Lynley, Laurence Olivier, Noel Coward, Martita Hunt, Victor "**Blood of the Vampire**" Maddern, Finlay Currie, Megs Jenkins.

SPACE FLIGHT IC-1 (63 min.—Fox—1965). Good plot (computer-controlled life on spaceship supervised by **RULE**, a monolithic world government) is thrown away in this flat and thoroughly predictable grade-B British sf. Bill Williams, Kathleen Breck, John Cairney, Jeremy Longhurst.

***ALPHAVILLE** (100 min.—PatheContemporary—1965). Originally titled **Tarzan vs. IBM**. Thought-provoking sf-adventure is excellent merger of parody and social comment. Lemmy Caution (Eddie Constantine) battles mind-enslaving computer, Alpha 60, in super-hero comic fashion. Dick Tracy and Flash Gordon may have failed, but Caution succeeds—and so does director Jean-Luc Godard, creator of this minor masterpiece. Anna Karina, Akim Tamiroff.

In AIP's PLANET OF THE VAMPIRES, Sanya (Norma Bengell) cringes from skeleton found on planet far out in the galaxy. Winner of the Golden Palm Best Actress Award at the 1962 Cannes Film Festival, Norma became a top-ranking star in Brazilian films after a career as Rio de Janeiro's "most in demand" model. She's married to Italian actor Gabriel Tinti. PLANET OF THE VAMPIRES, her first film for AIP, combines the unique visual imaginations of Mario Bava and Ib Melchior.

CoF interviews:

BORIS KARLOFF

When we interviewed Boris Karloff, he had just moved into an apartment in Kensington, a fashionable London residential area. The presence of painters and the paraphernalia of interior decoration did not lend itself to the sinister atmosphere we had anticipated, but we were gratified to find that the elevator door creaked hiddeously. Our knock was answered by the vivacious Mrs. Karloff who ushered us into the apartment, still in the process of being renovated. From a room hidden to our eyes came a greeting in that mild English voice famous throughout the world. Then, suddenly, Boris Karloff stood framed in the doorway, much taller and better built than we had been led to believe by erroneous reports of a withered and declining 78-year old. Not at all! Standing before us, he seemed to personify the radiant and mature good health associated with the British.

A blue carpet led us to his cheerful and tastefully furnished study. Here was no somber corner of a cold Carpathian castle . . . no hint of dark malevolent spirts. Instead, the warm London sunlight filtered through a large window. Cricket trophies and a bookshelf crammed with historical texts and volumes by the late Winston Churchill displayed the patriotic tastes of the very British Mr. Karloff. The only disturbing accessory to the room was a silver oxygen cylinder which bore mute testimony of a recent illness. Seated in comfortable armchairs, we began by showing a 1933 interview in which Karloff had stated that he would not like to return to London because of the many changes since his departure. How, we asked, did he find the old place in 1966? . . .

KARLOFF: Well, it's strange, of course. I found great changes when I first came home in 1933. Not so much in London—that was a rather peculiar thing. I found much more changes in the countryside because I left England in 1909 to go to Canada, and, in the interval, there had been the great advent of the motorcar, you see. That opened up great arterial highways and all the rest of it. There were lots of new buildings and that sort of thing, of course. In London, with the smoke and the grime, they weather so quickly it all becomes part of the scene, you know, and you don't notice it so much.

CoF: Do you think you could settle a very important biographical controversy . . . Are your real Christian names William Henry or Charles Edward?

KARLOFF: William Henry! I don't know how that Charles Edward came about. Somebody, when I was under contract at Universal, I think, made the mistake in the publicity department. If a thing ever goes out, you know, it never dies; it crops up again and again.

CoF: Were you born in Enfield or Dulwich?

KARLOFF: Dulwich.

CoF: Have you a personal preference for villainous parts?

KARLOFF: No, not really. I think all actors get typed. I know they rebel against it. Some actors do . . . or they are supposed to . . . I don't know if they really do. But I think all actors are typed, and when you are typed, you're a very lucky man . . . because the audience has shown a preference. I think the audience must be your master. They've shown a preference for what they like to see you do, and I think you ought to stick to it.

CoF: But you were able to get out of it with Colonel March, weren't you?

KARLOFF: I don't quite understand what you mean by "get out of it." If you're thinking of the Frankenstein Monster, I only played him three times . . . and that was a long time ago.

CoF: But one wouldn't really call him a villain . . .

KARLOFF: No. I know when youngsters wrote to me at the time, if anything, they expressed great compassion for the Monster.

CoF: Do you think this is because most of your villains have been victims of circumstances?

KARLOFF: Well, I think most villains are . . . even in real life. I hadn't thought about it particularly. I don't think the average chap who gets into trouble—call him a villain if you like—deliberately sets out to do that. I think people get caught up in things as they happen.

CoF: You've worked in both films and theater . . .

KARLOFF: Oh yes, I began in theater; I had ten years in the theater.

CoF: Which do you prefer?

KARLOFF: Theater—it's live, it's immediate, it's a sustained effort and it's in continuity. It's much harder work than films and much more difficult because films aren't shot in continuity . . . they're spread over so long a time. It's hard to sustain a thing in film—especially when it's not known in which order it's going to be shown.

CoF: What sort of films do you go to yourself?

KARLOFF: I don't go a great deal.

Continued

Photo by Harry Hurlin

"I can see that set now," reminisced Boris Karloff as he studied the 1931 FRANKENSTEIN staircase scene on the back cover of CoF #3.

Karloff (above) prepares for a third take in DIE, MONSTER, DIE! Always typical of the veteran actor's high-caliber professionalism is his devotion to his work—how effectively he gets into the heart and spirit of his character even before the camera starts rolling. Karloff (below) is now underway, giving another polished performance; too bad this was yet another film unworthy of his participation. Note clapboard with working title which was changed after film was in the can.

CoF: What about the rumor that it was Lon Chaney who introduced you to films?

KARLOFF: Good heavens, no! I had been on stage for ten years, and I found myself in San Francisco. A friend went to Los Angeles ahead of me; he was going to organize a vaudeville sketch at the Variety Stage. I came down to join him, but it didn't work out so I began as an extra in films. When I was playing bits and small parts, I met Lon Chaney twice on the studio lot . . . but that's all.

CoF: Most of your biographies list **HIS MAJESTY, THE AMERICAN** (1919) as your first film.

KARLOFF: That is true. I was an extra in that with Douglas Fairbanks.

CoF: You didn't make one previously with Anna Pavlova . . . **THE DUMB GIRL OF PORTICI** (1916)?

KARLOFF: Not that I know of . . . (laughing) . . . Don't believe everything you read!

CoF: There are many different accounts of how you were cast as the Monster in **FRANKENSTEIN**. What really happened?

KARLOFF: What really happened was this: I'd been in a play in Los Angeles called **THE CRIMINAL CODE**. It was sent out from New York with four or five parts to be cast locally, and I had the luck to get one that was very showy—small, but it was very showy and well spotted in the play. I think James Whale, the director, saw it. A few months later it was filmed. Because I'd been in the play, I had the chance to play the same part in the film, and I think he'd also seen that. I was working at Universal at the time, and James Whale was in the commisary having lunch. He asked me over to his table to have a cup of coffee and said he wanted me to take a test for the Monster. I can only assume that he had seen **THE CRIMINAL CODE**—either the play or the film. I didn't ask him, and he didn't tell me.

CoF: Did you ever see the very first version of **FRANKENSTEIN** made in 1910 by Thomas Edison?

KARLOFF: No, I never did. I didn't know it had been made; it's news to me. I knew it had been done as a play—here in London, I believe.

CoF: It's said that Bela Lugosi made tests for the part. Did you ever see these?

KARLOFF: No, I never did, but I

Continued

David Manners, the hero of [illegible] in THE [illegible]

was [illegible] doing [illegible] this awful hairy creature not at all like [illegible] Monster.

Cof How much of the conception of the Monster's appearance came from [illegible]?

KARLOFF A lot [illegible] except for one very tiny detail. It was effective because he kept [illegible] and tried [illegible] sort of thing. [illegible] when we were in the last stages and getting it down to what it would be [illegible] eyes seemed [illegible] normal and [illegible] and noticed [illegible] a thing that had only just been put together and he [illegible] said, "Let's see if we could [illegible] something about it" and we played around [illegible] and I said, "It's just some putty on the [illegible]." He put some putty on and shaped it so that the [illegible] were the same [illegible] and that was [illegible] it was trying to [illegible] them.

Cof What kind of director was Whale?

KARLOFF [illegible] a fine [illegible] very fine director indeed. He did **JOURNEY'S END**, the play which R. C. Sherriff wrote. A very, very fine director indeed.

Cof [illegible] the [illegible]

KARLOFF [illegible] time [illegible] direction. We [illegible] opportunity [illegible] flowers. My [illegible] was to [illegible] his mind [illegible] flowers. [illegible] the whole [illegible] to the flowers [illegible] the [illegible] me [illegible] THAT [illegible] **hearing violently** [illegible] which [illegible] out. By [illegible] more. The [illegible] bee [illegible] and [illegible] do **THAT** [illegible] and [illegible] being [illegible]

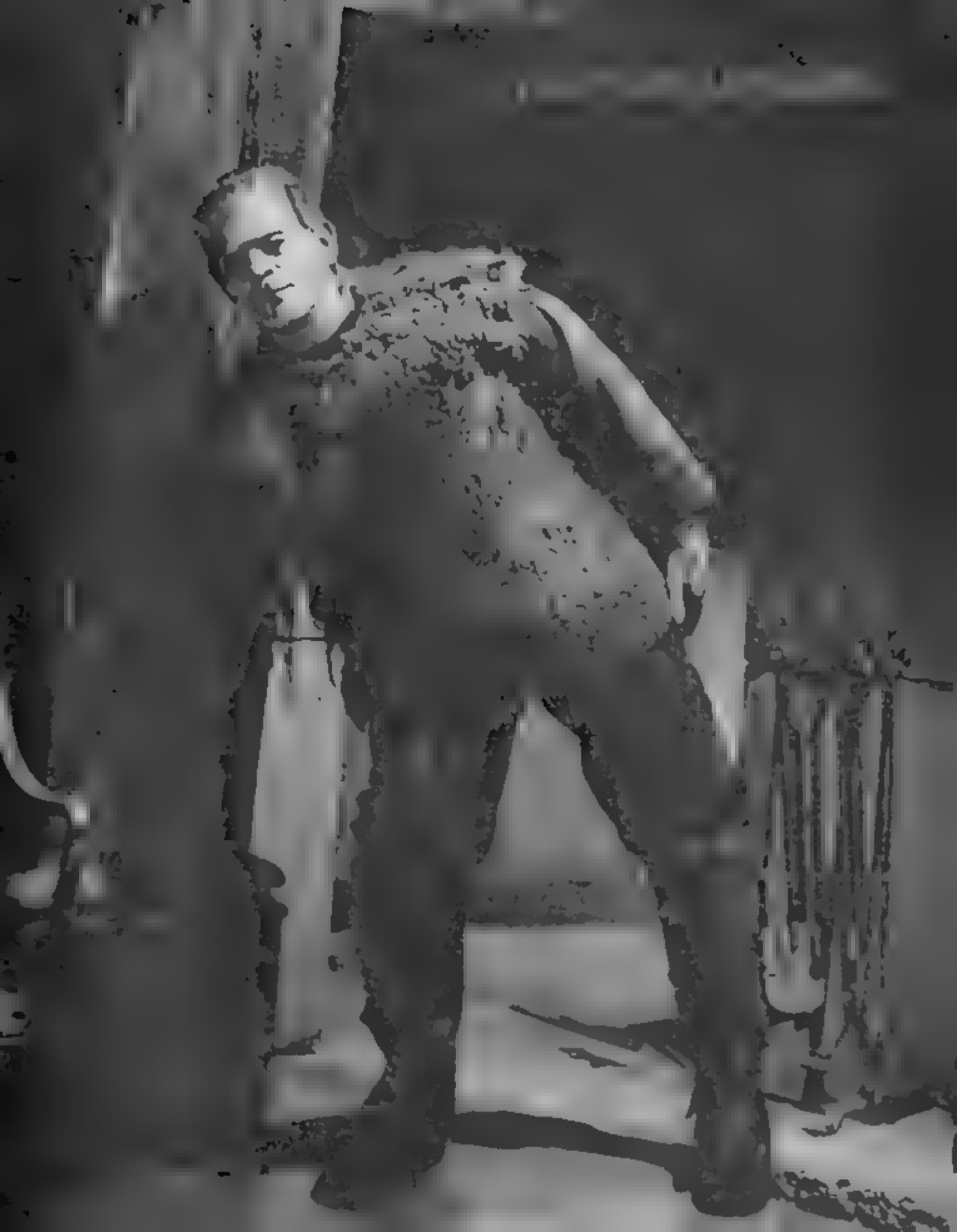
Cof [illegible] which you played the Monster, which of you [illegible]

KARLOFF [illegible] the [illegible] know who [illegible] you [illegible] way [illegible] argument [illegible] the Monster [illegible] was be [illegible] the great [illegible] creature. The [illegible] he spoke you [illegible] play [illegible] he [illegible] did not be [illegible] played his [illegible] others [illegible] appeared [illegible] and he [illegible] be [illegible] thing [illegible] though the make-up [illegible] the [illegible] had be [illegible] some [illegible] I [illegible] accepted the [illegible] not he [illegible] or come [illegible] as [illegible] were [illegible] the end [illegible] after [illegible] really be [illegible] played [illegible] and [illegible] others [illegible] meet the [illegible] So the [illegible] one [illegible] played [illegible] the [illegible] the [illegible]

Cof Several years [illegible] you made **HOUSE OF FRANKENSTEIN** – which [illegible] played the Monster.

KARLOFF That's right, and in the

Continued



[illegible] it had been [illegible] have an audience in mind of course. [illegible] Dear Lana, I've worked with [illegible]

As The Monster in FRANKENSTEIN (Universal—1931), Karloff is set to spoil his creator's wedding plans, stealthily creeping up behind Mae Clarke.

Karloff [illegible] his reputation. The doctor role in THE BLACK CASTLE (1952) was probably his [illegible] part [illegible] Here made him a sympathetic villain again, but moved his image somewhat with a few more [illegible] that by [illegible] THE STRANGE DOOR (Universal, 1951).

good deal of difficulty. I was have come as such a shock that it English; I don't speak Italian. Just

KARLOFF: Not at all END

[illegible]ery owers Mike Parry and [illegible]ry Nadler

HE WALKED DEAD We were 1936 had Karloff as a man who for some strange reason comes back from the dead hell bent on vengeance after getting a full dose of the electric chair For a time Karloff went through many similar roles in notable period for a few diluted semi-horror contributions that were released on and off nearly five years until the great Second Fantasy Film Cycle would begin

BAT

Within the past year, the in-crowd's fascination with "camp sensibility," as defined by Susan Sontag, has opened a flood-gate of clever and very sophisticated cocktail party discourse. Recently, camp spawned a cultural duck: trivia. For those of you who missed all the ballyhoo spewed forth by Metromedia as publicity for its **National Trivia Test** (recently telecast as a syndicated special), this is a game in which the object is to "stump" your opponent with details on old movies, obscure radio shows, early TV programs, comic strips and the like. A typical question: Which was the Lone Ranger's horse's mother's name? The answer, as most of us know, or recall, is Sylvan. But that's not the point. What matters is that this game has caught on like wildfire and Ouijá boards. Reclaiming the horror and of the by-gone age in light, the TV networks have seized upon camp and trivia to develop a new movement: the comic book hero brought to life on the TV screen. Superman, Flash Gordon and others

By STUART E. SAMUELS

MANIA

[illegible] tested the [illegible] viewpoint [illegible] [illegible] nows before mi[illegible]ons of view[illegible]ers of course but never before has it been done with tongue [illegible] [illegible]bviously embedded in cheek ABC's Batman is the first attempt to pre[illegible]sent comp[illegible] in a mass medium And [illegible] has been successful For the [illegible]iddies too young to realize the [illegible]mplications of the show's comple[illegible] aspects it appeals as a fantasy [illegible]art on drama But for those who know the story of Bruce Wayne and his young ward Dick Grayson [illegible] TV Batman evokes fond mem[illegible]

Continued

Batman engages The Joker and [illegible] prankster in a section of [illegible]cuffs.

ories of Bob Kane's well-drawn frames and complex clever stories. Unfortunately, however, the network has self-consciously taken too much camp into consideration and neglected the essence of the original. ABC has emasculated Batman. He has been seen frugging in a manner approaching the disgusting. His movements choreographed in such a way as to make him appear feminine beyond belief. Moreover, to anyone who really followed National's original Batman, the thought of the Hooded Hero appearing in public and performing an erotic dance is not only incredible but appalling. It's like witnessing Abraham Lincoln in a leotard. It's downright un-American.

Comic book readers knew every weapon in the Caped Crusader's arsenal, knew every foot of the Batcave, knew the inner workings of each super criminal and, in fact, prided themselves on their knowledge. It was as if they were taking part in the Dynamic Duo's war against crime and corruption. Producer William Dozier has given us a Utility Belt with pouches instead of the tiny vials from which Batman with many times larger anti-crime vices) an overdone Batman which emerges from the Batcave by some unknown means rather than by the perilously steep path which I know to be hidden beneath Wayne Manor, a bumbling C

Below: Commissioner Gordon (Neil Hamilton) looks on with disinterest as Robin (Burt Ward) pulls up his tights. Above: Neil Hamilton as he looked in his days as a silent screen dramatic star. Born at the turn of the century, Hamilton's start as an actor coincided with the birth of the movie industry. His first films were made in Fort Lee, N. J., after which he moved on to Mamaroneck, N. Y., to work with D. W. Griffith, for three years. During his first years in Hollywood (1925-30) he made an incredible 72 movies, including his original BEAU GESTE with Ronald Colman. Unlike many other silent actors, Hamilton had no problems whatsoever in making the switch to talkies.

...ss oner Gordon, a Robin who ...rps "Holy explos ons!" and Jump ng ...ib rds!" (rather than he serious, studious youth who saved the day many a time), and a Batman somewhat out of shape not at al square-shouldered and ...jawed, over y dependent on technology and reeking of aesthet c consciousness And what ever happened to the Batp ane?

There are other prob ems, too. Cast ng, for nstance. To play The ...oker, Dozier hired Cesar Romero whose mustache shows through his makeup ike Chief Thunderthud's). Why not John Carradine, whose facia characterist cs c osely resemb e the Clown Prince of C mes?

Continued

Why no attempt to visually reproduce the style of Kane's strip? Where are the ultra-high camera shots? The extreme close-ups? Or the incredible feats of physical dexterity which Batman and Robin were able to perform. On TV, they climb buildings with one of the oldest and simplest devices known to film. (Both building and camera are turned sideways so a vertical wall is actually parallel to the floor.)

Dozier, at the outset had two choices: first, to follow Kane's creation as closely as possible (in the manner of the Superman series), and second, to offer a campy satire of the Batman strip. He discarded the former and chose instead to rely on the wit of his writers. Hence the complex scripts, the heavy-handed puns and the marked alterations of the characters as originally conceived by Kane.

The show may be riding high in the ratings, but it is riding on a perilously weak premise that it is possible to sustain satire twice a week, every week, all year long. How, then, can Batman succeed where TW3 failed? The audience is admittedly larger. But if the series lasts a year or two before going into Batsyndication in kiddie time slots, then what has Dozier actually accomplished? He's opened the door for imitations, possibly for the advent of a major breakthrough of imagination on the TV tube. While the nets don't give a hoot about serious devotees of comic book art, they do care about filling up their schedules with successfully proven formats.

—Stuart H. Schwab

Julie Newmar as the Catwoman

The Catwoman as she appears in National's BATMAN

[illegible] Cleveland, who [illegible] THE CAT AND THE CANARY [illegible] as "cat" in the [illegible] "the Leonardo da Vinci of the Bronx" and saw his Batcreations entombed for posterity in the time capsule at the 1939 World's Fair.

LAIRD CREGAR 1916-1944

BY ROBERT C. ROMAN

Joseph L. Levine's presentation of Jack "The Ripper," a Paramount Pictures release.

ALTHOUGH THE LATE Laird Cregar only appeared in 14 films in less than five years, he is still remembered as one of the most talented and consistent screen villains and for his starring work in the horror genre. Only occasionally is the leading character of a film a villain—usually in a gangster picture or *supernatural* horror series.

One of the rare opportunities for horror drama in film bloom came when Laird Cregar starred in his last 20th Century-Fox films, THE LODGER (1944) and HANGOVER SQUARE (1945), completed shortly before the actor's untimely death at the age of 28.

Lots of people get a great kick out of evil, efficiently wrought, and they write in and pat me on the back," the actor told an interviewer at the time of THE LODGER's release. "Then, too, there are the righteous people who think I'm actually the kind of person I portray on the screen and who enumerate the various ways in which they would like to eliminate me. The ones I really like are the letters from the few kind souls who realize that I'm only an actor trying to make a living.

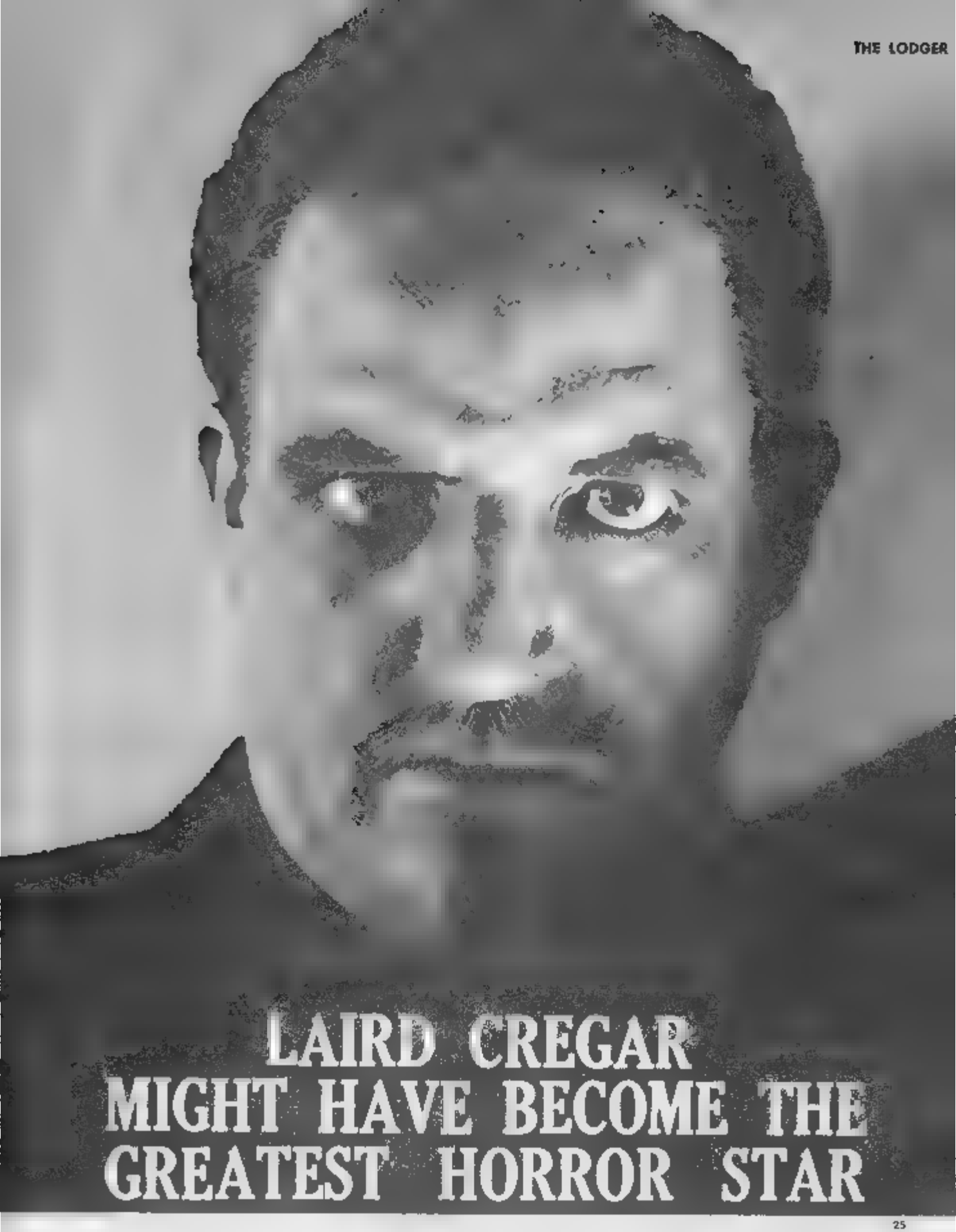
A great part of Cregar's success in making a living on the screen came from his unique physical appearance. His huge 6-feet-threeinch frame was usually covered by over 300 pounds until strenuous dieting took him down to 220. His penetrating hazel eyes, a soft and silky voice which carried a hint of menace, the smile that curled so wickedly and transformed so rapidly back to the glowering expression—these characteristics allowed Cregar to portray bizarre psychopaths, despite the fact that he was still in his twenties.

Samuel Laird Cregar was born in Philadelphia on July 28th, 1916—the sixth son of Mr. and Mrs. Edward Cregar. The family was of English and Scotch ancestry and traced its roots back hundreds of years in the history of Great Britain and Scotland. Young Sam Cregar first attended school in Philadelphia, and then, when he was eight, his father went to London and sent him to school in England. His father, an importer of British woolens who traveled between England and America to replenish stock, took the boy on one of these trips and left him at Brooks' Winchester Academy where he experienced his first taste for the theatre by working as a page boy at Stratford-on-Avon. "I never wanted to be anything but an actor after that. There have been times, though, when I've wished my ambition wasn't so firmly fixed," the actor often stated.

When his father died suddenly, the boy returned to America. His mother sold their business and put the money in what she considered the greatest investment in the world—the education of her six sons. They got the finest while the money held out.

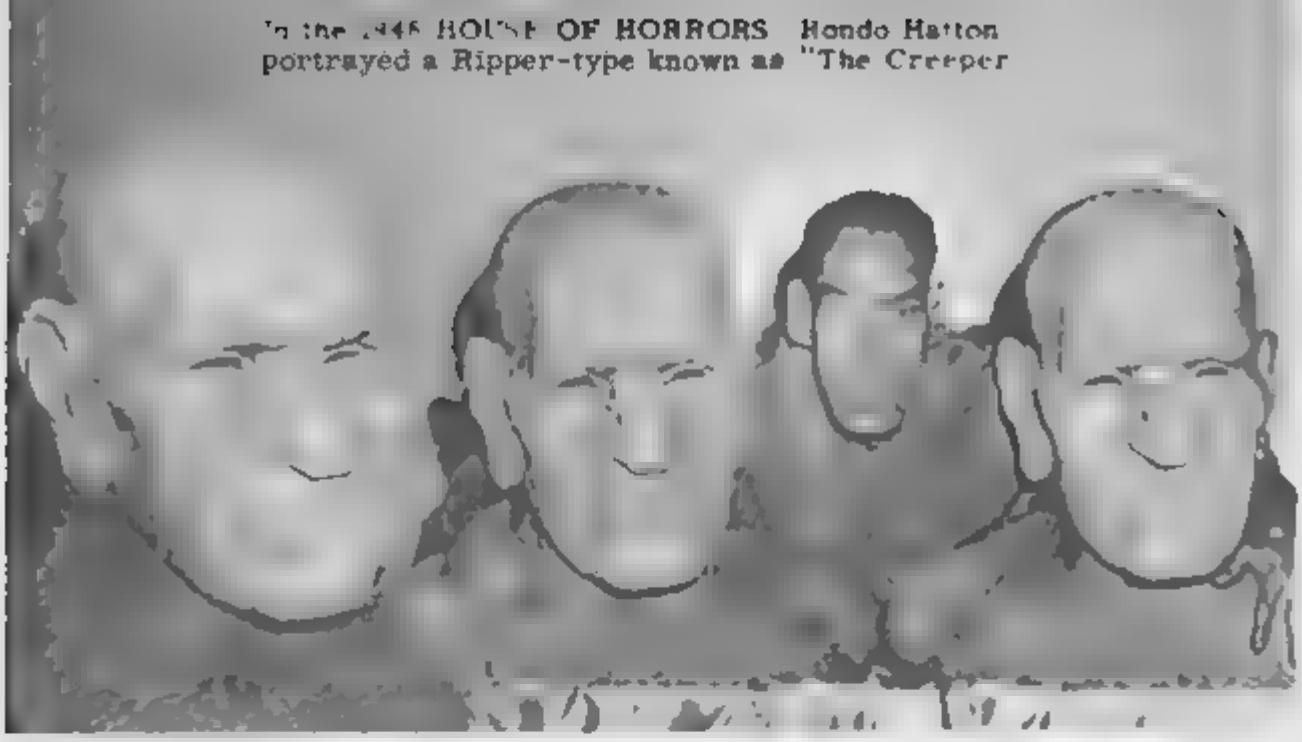
Sam was enrolled in another Winchester—Winchester Academy, a noted boys' school in Longport, New Jersey. After four years, he—the boy who had to the less

Continued



LAIRD CREGAR MIGHT HAVE BECOME THE GREATEST HORROR STAR

In the 1945 HOUSE OF HORRORS Rondo Hatton portrayed a Ripper-type known as "The Creeper



LAIRD CREGAR FILMOGRAPHY

[illegible]

1941 HUDSON'S BAY [illegible]

1941 BLOOD AND SAND [illegible]

CHARLEY'S AUNT [illegible]

I WAKE UP SCREAMING [illegible]

1942 JOAN OF PARIS [illegible]

GHOST OF THE FINGERS [illegible]

THIS DAY FOR HIM [illegible]

TEN GENTLEMEN FROM WEST POINT [illegible]

THE BLACK SWAN [illegible]

1943 HELLO FRISCO HELLO [illegible]

HEAVEN CAN WAIT [illegible]

MOON MATRIMONY [illegible]

1944 THE [illegible]

1945 HANGOVER SQUARE [illegible]

[illegible]

His mother and brothers [illegible] and help him since their resources had vanished. In desperation he became employment officer [illegible] without [illegible] would have to [illegible] earth in Will [illegible] a gatecrasher. That is an game [illegible] I am too big [illegible] would have to had [illegible]

[illegible] Pasadena [illegible] found [illegible] Los [illegible] and Newell [illegible] Broadway [illegible] Cregar's [illegible] Cregar [illegible] manager [illegible]

[illegible] Angeles with [illegible] Arthur [illegible] VOICE IN THE [illegible] offering.

The [illegible] Cregar's work and [illegible] Cregar's letter terming him the most gifted young actor Barrymore had [illegible] years. In rapid succession [illegible] made offers among them [illegible] with whom [illegible] had offered him [illegible] Cregar [illegible] because [illegible] other [illegible] of his type in the [illegible] signed with 20th [illegible] the parts [illegible] remembered, because [illegible] there was [illegible] other [illegible] Carte [illegible]

[illegible] Laird Cregar became one of Hollywood's top character actors. He played an important role [illegible] working and [illegible]

Cregar [illegible] the [illegible] drama HUDSON'S BAY [illegible] Vincent Price in one of his performances [illegible] as Englands King Charles

(Continued on page 58)

In 1939 RKO producer Jack Moss contracted Jeanne Crain, Jack Lemmy and other excellent actors at the Hollywood Theatre to form the cast of his [illegible] SO MAN. [illegible] produced in this [illegible] Dark Duke. The [illegible] Monster was the [illegible] of a murderer. Moss Miller [illegible] was brighted a few years ago by the strange and mysterious murder of a talented actress who lived on the premises.

Editor

LAIRD CREGAR'S SUCCESSOR

VICTOR BUONO

BY ROBERT E. ROMAN

If there is anyone in the Hollywood firmament who can succeed Laird Cregar as a screen villain, it is Victor Buono. After completing seven films in five years, Buono has solidly entrenched himself as Hollywood's newest leading heavy. At 28 he is building upon his screen reputation of a portrayal where Cregar was approaching his untimely death: in physique he is a counterpart of Cregar, standing 6'4" and packing over 33

continued

Diego, California. His father was a police officer, now retired. His mo-

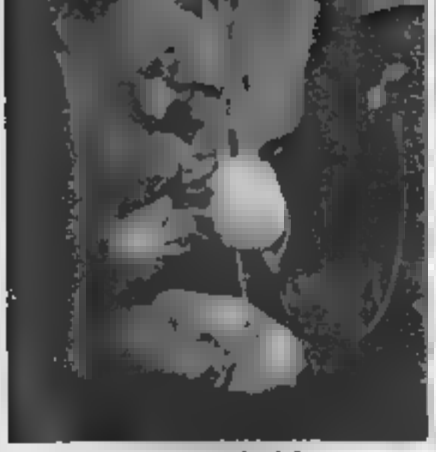
Rudolph Bader's BARRETT'S OF WIMPOLE STREET. The over-sized youth enjoyed playing an older

[illegible] only [illegible] particularly [illegible] when he rifles to [illegible] on the escaping [illegible] saying [illegible] dog to him.

[illegible] become a fixture in such [illegible] roles, having particular [illegible] in Shakespearean dramas, [illegible] in broad comedy or villainy. He did so well that he [illegible] appearing on local radio [illegible] stations. Although only seven [illegible] fresh out of high [illegible] Buono was physically ma[illegible] well-modulated [illegible] with the diction of an experienced performer. He joined the [illegible] Theatre Players in San Diego, [illegible] director Craig Noel cast him [illegible] VOLPONE, A MIDSUMMER [illegible]'S DREAM and other Globe presentations. Buono gave up the [illegible] of a medical career. "The [illegible]," he says, "had me hooked." [illegible] new [illegible] voices in classical [illegible] and in modern plays such as [illegible] MAN WHO CAME TO DINNER [illegible] Sheridan Whiteside, a character [illegible] Cregar played at the same [illegible] in his career), WITNESS FOR [illegible] PROSECUTION and WALTZ OF [illegible] TOREADORS. A Warner Brothers [illegible] talent scout caught Buono as Falstaff at the Globe and a Hollywood [illegible] led to a gangster role in 77 [illegible]SET STRIP. That was the summer of 1959. Since then, TV assignments on such shows as THE UNTOUCHABLES, HAWAIIAN EYE and [illegible]AGE TO THE BOTTOM OF THE [illegible] have kept him busy—but never [illegible] busy for him to return to the [illegible] each summer. In 1965, just [illegible] Robert Aldrich "discovered" [illegible] he was spending his days [illegible] Hollywood doing 77 SUNSET [illegible] and changing makeup in a [illegible] where [illegible] doing Shakespeare in the [illegible].

His screen debut came in Aldrich's WHAT [illegible] HAPPENED TO BABY JANE?, a tale of a pair of [illegible] jealous has-been sisters who live alone in an old Hollywood mansion (not too far, perhaps, from [illegible] Desmond's address at [illegible] SUNSET BOULEVARD). "Behind the drawn blinds and barred windows of a bizarre and crumbling Hollywood mansion, someone—[illegible] beauty and de[illegible] fade[illegible]com. [illegible] corruption—[illegible] re[illegible] in the tarnished mirrors," [illegible] Joan [illegible] played [illegible]

JACK THE RIPPER



PHANTOMS AND STRANGLERS

Germany is currently enjoying the biggest revival of horror film since it led the world in the genre shortly after World War I. The current trend is due to the modern trend in the [illegible] tradition emphasizing psychological terror and playing down the supernatural.

The man behind this revival is far sighted producer Artur Brauner who is also responsible for the successful revival of Sherlock Holmes and Dr. Mabuse. The influence of Edgar Wallace on his films is pronounced, notably in the use of English settings and in plot structure.

A recent example of this is the CCC horror film THE PHANTOM OF SOHO which has the original Edgar Wallace novel. In London's notorious Soho district is plunged into the following a series of gruesome murders by a phantom killer. The Phantom uses a long hand no knife and has a strange habit of leaving money at the scene of his victims as a sign of his revenge. He is finally stopped, but not before many people have fallen beneath the blade of this modern Jack the Ripper. Even then the film leaves us with the question of who is to be the next victim — murder.

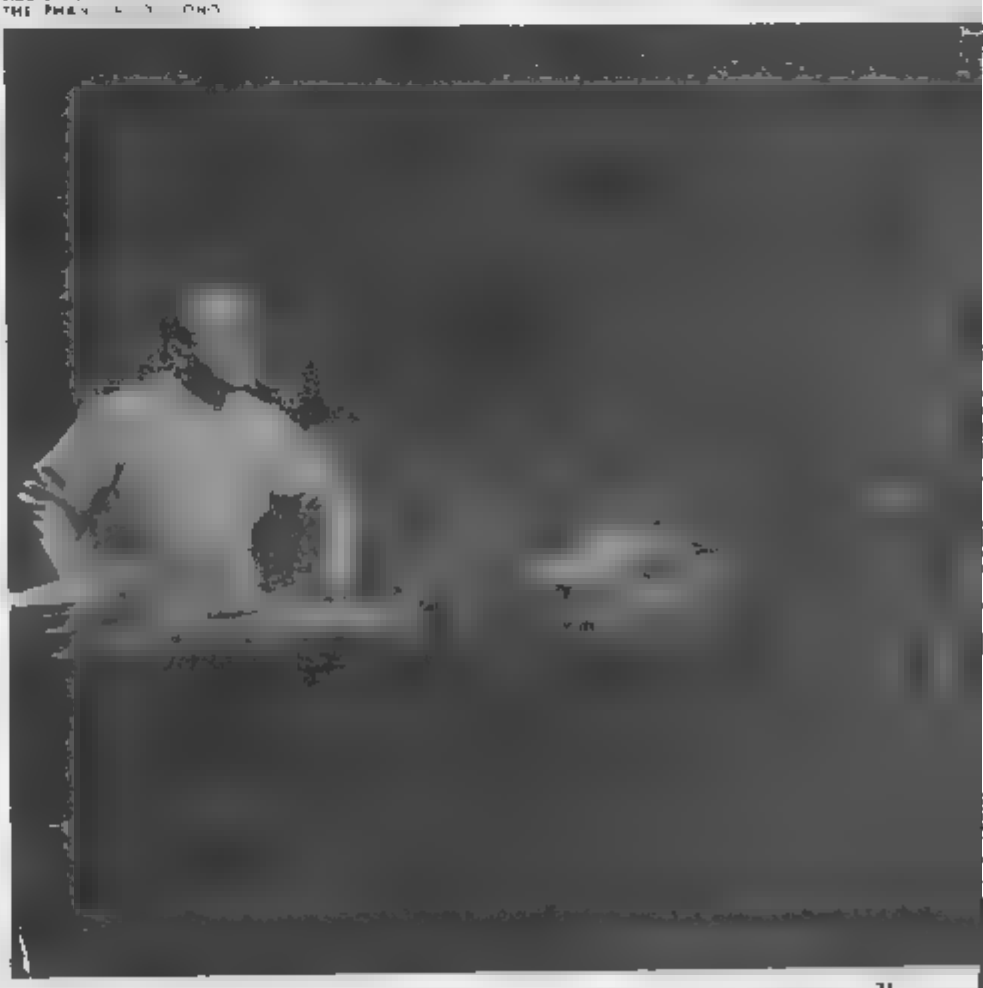
Another [illegible] film is a sophisticated [illegible] THE STRANGLER OF BLACKMOOR CASTLE has been playing to packed houses and has received [illegible] notices. Lord [illegible] newly [illegible] from Africa, takes up residence in a gloomy old English castle. He is soon to be made a peer and [illegible] for the future seem [illegible]. A mysterious masked man, lacking the [illegible] finger of his left hand, appears on the scene and begins to terrorize the castle. He [illegible] friends and associates are strangled. The Stranger seems determined that [illegible] is to be a peer.

The key to the mystery seems to lie in the diamonds which Clark finds hidden in an oven in the castle. Desperate to regain the money he has squandered at the race track, Clark attempts to steal the diamonds. Each attempt fails horribly. The first time his messenger is strangled, the second, the messenger's head is returned by mail.

Inspector Mitchell of Scotland Yard and his assistant Watson stumble on a perilous ring of death which leads them through London's seamy underworld, down into the dungeons of the castle and finally onto the [illegible] Black Moor [illegible]. The [illegible] Clark meets an appropriate end and even the hooded strangler disappears beneath the marshes in the thrilling climax.

—Mike Perry

Above [illegible] THE STRANGLER OF BLACKMOOR CASTLE. Above [illegible] THE PHANTOM OF SOHO.



FRANKENSTEIN TV movieguide

How can Marshall McLuhan understand media if he doesn't read Castle of Frankenstein's TV Movieguide ? ? ? ? ? ? ? ? ? ? ?

AND THE DEV

FEAR

FEAR IN THE NIGHT

FEATHERED SERPENT THE

FOLLOW THREE

FOUND WITHOUT A FACE

FREE WAR THE

FRIGHT AT THE WINDOW

FROM MAIDENS FROM OUTER SPACE

FIRE MONSTERS VS THE SON OF HERCULES

FIRST MAN INTO SPACE THE

FIRST SPACESHIP ON VENUS THE

FIVE

FOUR FINGERS OF DR T THE

FLAME BARRIER THE

FLESH AND FANTASY

FLESH AND THE DEAD OF NIGHT

FLESH AND THE FIENDS THE

FLESH EATERS THE

FLIGHT OF THE ORANGUTAN THE

THAT DISAPPEARED THE [illegible]

[illegible] Zanuck [illegible] Dorothy Malone [illegible]

FLIGHT TO MARS [illegible] 55 [illegible] Cinemascope [illegible] Cast Cinemascope

FLY THE [illegible] 1950 Excerpt of from Parkway [illegible] George Langlois Canadian [illegible] Cast [illegible] Cinemascope

FLYING SAUCER THE 59 [illegible] Film Chronicle [illegible] Poor exploitation of the lot about government [illegible] Cast [illegible] Mike Conrad Pat Garr

FLYING SERPENT THE 59 [illegible] PRC 1946 Often [illegible] but very slow programme [illegible] doctor George Zucco [illegible] Cast [illegible] Cinemascope

FOG ISLAND 72 [illegible] PRC 1945 [illegible] George Zucco [illegible] Cast [illegible] Cinemascope

FOX DIE THE HUNTER 72 [illegible] 1954 [illegible] Range of the Wind [illegible] Cast [illegible] Cinemascope

FOXTRAPS IN THE FOG 90 [illegible] Cast [illegible] Color

FOR HEAVEN'S SAKE 92 [illegible] 1950 [illegible] Cast [illegible] Color

FORBIDDEN GAMES 93 [illegible] 1951 [illegible] Cast [illegible]

FORBIDDEN JUNGLE 67 [illegible] 1950 [illegible] Cast [illegible]

FORBIDDEN MOON THE 78 [illegible] Wood 1953 [illegible] Cast [illegible] Cinemascope

FORBIDDEN PLANET 98 [illegible] 1956 [illegible] Cast [illegible] Cinemascope

FOREIGN CORRESPONDENT [illegible] 1940 [illegible] Cast [illegible]

48 HOURS TO [illegible] 1939 [illegible] Cast [illegible]

FOUR MAN THE [illegible] Master of Horror [illegible]

FOUR DEAD TRIANGLE [illegible] 1956 [illegible]

[illegible] Henry, Nancy [illegible] Gage W. Somebody Please Help Me? [illegible] behind the [illegible] that happened during filming of this [illegible]

THE SKULLS OF JONATHAN DRAKE 70 min. UA 1959 [illegible] grade B sudden mystery about a family [illegible] Resembles [illegible] Twilight Zone other than [illegible] but worth picking [illegible] Henry Daniel [illegible] Edward Franz Valerie French Grant [illegible] Paul Wexler

FRANCIS 91 min. U 1950 Donald O'Connor [illegible] Piper Laurie [illegible]

FRANCIS COVERS THE BIG TOWN 56 min. U 1953 [illegible] Donald O'Connor [illegible] Jesse White

FRANCIS GOES TO THE RACES 88 min. U [illegible] Donald O'Connor Piper Laurie [illegible] Jesse White

FRANCIS GOES TO WEST POINT 81 min. U 1952 [illegible] Donald O'Connor [illegible] Nelson

FRANCIS IN THE HAUNTED HOUSE 80 min. U 1956 [illegible] grade B comedy [illegible] Mickey Rooney [illegible]

FRANCIS IN THE NAVY 80 min. U 1955 [illegible] Richard Erdman [illegible]

FRANCIS JOINS THE WACS 91 min. U 1954 [illegible] Donald O'Connor [illegible]

FRANKENSTEIN MEETS THE WOLFMAN 73 min. UA 1943 Imaginative [illegible] making grade B horror film in the series. Old gypsy woman and female with [illegible] eyes arrive in Vasaria and [illegible] murders begins. Filled with incongruities but fun. Lon Chaney Ilona Massey Patric Knowles [illegible] Maria Ouspenskaya

FRANKENSTEIN 970 83 min. AA 1958 Gene [illegible] mad doctor [illegible] good opening and ending but [illegible] Descendants of [illegible] Dr. Frankenstein [illegible] TV [illegible] but only because [illegible] people for his new [illegible] 9.3 Mins. Bn. Eric Portman June [illegible] Thorpe Donald Burton CinemaScope

FRANKENSTEIN'S DAUGHTER 85 min. Ameri 1958 A [illegible] Dr. Frankenstein [illegible] aged [illegible] without the [illegible] daughter [illegible] teenage girl [illegible] Monster [illegible] Dr. [illegible] wrong place. The cast [illegible] Richard Talmadge [illegible] John [illegible] Donald [illegible] Walter [illegible]

FRANTIC 90 min. 70 Neo [illegible] man is trapped [illegible] where he just committed murder. [illegible] by Miles Davis. Jeanne Moreau Maurice Ronet

FREE GIRLS 80 min. AA 1957 Interesting [illegible] angle psychiatrist using hypnosis in public [illegible] stage man [illegible] identity regressed innocent bystander into his former life. Nancy Malone [illegible] Fleming Dean Jagger

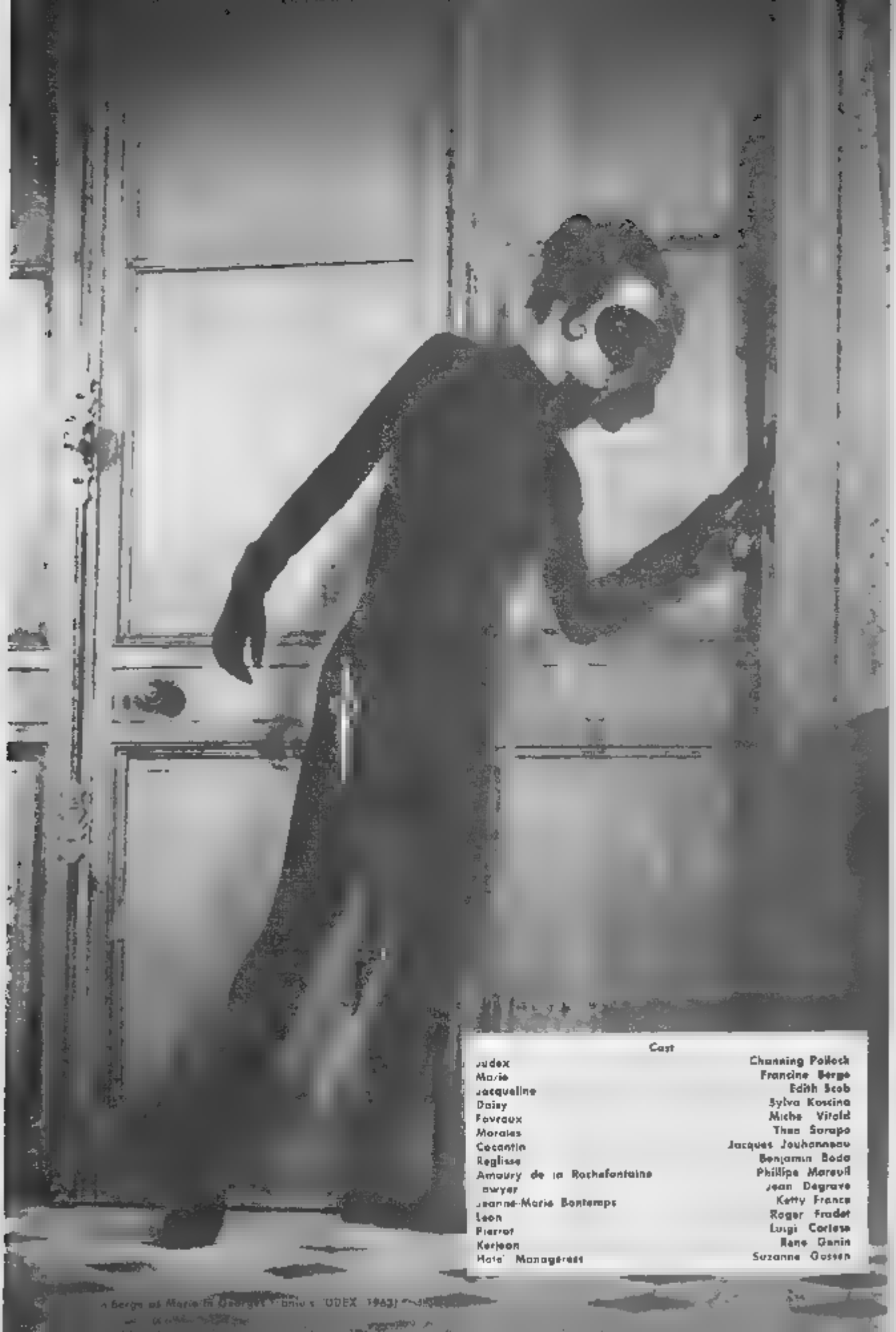
FROM EARTH TO THE MOON 80 min. WB 1958 Elaborate entertaining adaptation [illegible] Verne novel. After Civil War great [illegible] Joseph Cotton decides plan to fly to moon design the [illegible] comments from unbelievers [illegible] combination of 19th century atmosphere [illegible] trappings. George Sanders Debra Paget Patric Knowles Henry Daniel. CinemaScope Color

FROM HELL IT CAME 73 min. AA 1957 Film [illegible] dumb [illegible] about dead native [illegible] tree trunk. His back [illegible] than his [illegible] but he soon branches out [illegible] people [illegible] tomb. Tod Andrews Tina Carver John McNamara

FROZEN GHOST, THE 6 min. Univ. 1945 [illegible] Inner Sanctum Mystery about hypnotist [illegible] with [illegible] when subject dies while under hence [illegible] stream of consciousness [illegible] on tomb [illegible] on Chaney Evelyn Ankers Milburn Stone Martin Kosleck

FUGITIVE KIND, THE 9 min. UA 1960 [illegible] movies [illegible] but features [illegible] Hammer the [illegible] and [illegible] the actor the Camera Man Marlon Brando Anna Magnani [illegible] Woodward

May gang be on hand next time



Cast

Judex	Channing Pollock
Marie	Francine Berge
Jacqueline	Edith Scob
Daisy	Sylva Koscina
Favraux	Michel Vitold
Morales	Theo Sarapo
Cocantin	Jacques Jouhanneau
Reglisse	Benjamin Boda
Amaury de la Rochefontaine	Philippe Morevil
Lawyer	Jean Degrave
Jeanne-Marie Bontemps	Ketty France
Leon	Roger Fradet
Pierrot	Luigi Cortese
Kerjean	Rene Genin
Hotel Manageress	Suzanne Gossen

Berge as Marie in Georges Franju's JUDEX (1963)

index

in JUVE VS FANTOMAS Inspector Juve prepares for Fantomas trickery by donning special spiked guards around his midriff and arms—feeble defense for the snake which enters through the window

Louis Feuillade's original Fantomas in the 1913 JUVE VS. FANTOMAS

FANTOMAS

Andre Hunebelle's

has little in common with the original silent films directed by the legendary Louis Feuillade. The original Fantomas, clad in flowing cape and black mask, terrified Paris with audacious crimes and brutal murders.

This bizarre creature was conceived more than fifty years ago when his incredible exploits appeared each month in pulps with bloodthirsty covers which would pale the most ardent horror comics fan. The books were a popular success of their time and the five silent feature films inspired by them brought workers and intellectuals alike flocking to those early cinemas. A Fantomas pulp can be seen as a prop in the new **JUDEX**, incidentally.

The new **FANTOMAS** has brought the stories forward into the James Bond era, and Fantomas has at his disposal all the paraphernalia of modern technology: machine-guns, grenades, helicopters, walkie-talkies and radar.

Yes, I kill, says Fantomas, but always with a smile. That also sums up the attitude of director Hunebelle for some, like myself, would have preferred to see a serious remake of the original as Franju did with **JUDEX**. The presence of Louis de Funes, the French Groucho Marx, as inspector Juve guarantees emphasis on satire.

It might be thought that there is nothing to interest the fantasy fan. But there are some nice touches of fantasy: Fantomas' visiting cards in invisible ink; his baroque headquarters with revolving tables, sliding panels and closed-circuit television which hides the super-criminal's laboratory and electronic apparatus. Here Fantomas molds masks using his unique method of duplicating human skin and makes plans to get a brain for the synthetic human being he has built.

Much has been said about Bond's **GOLDFINGER** car, but Fantomas beat him to it with a completely bullet-proof car which sprays the road with oil to discourage pursuers. Jean Marais does a marvellous job as Fantomas—his eyes take on a disconcerting reptilian appearance greatly enhanced by the green mask.

Certain moments of hilarity stand out: Juve suspended from a crane whilst Fantomas gracefully makes his departure in a helicopter; the scene at police headquarters where victims build up an identikit picture of Fantomas which gradually takes on the appearance of Juve — or the bit of Marx Brothers nonsense where Juve hammers on a submerging submarine demanding entrance in the name of the law.

The highlights of the film remain those set outdoors, beautifully color photographed. At one point the camera, in a helicopter, skims over rocks to an organ music background, finally coming to rest on an abandoned car. Hunebelle is at his best when directing outdoor action. A real feeling of vertigo is achieved during the wild car ride without brakes down a winding road.

The mammoth chase which brings the film to a conclusion is another example of the film's superior action. We've seen a motorcycle chase very similar in **LE ROUGE EST MISE**, helicopter chases in **THE DAMNED FROM RUSSIA WITH LOVE** and Hitchcock. This chase is done with terrific liveliness however and should excite the most blase cinema-goer. The new **FANTOMAS** would not have fascinated the Surrealists as much as the original — but it's tremendous fun.

Mike Perry

Jean
interv
new
by An

LATEST FILM NEWS

Infernal Dante

Recently NBC televised the pilot film for a much-heralded science-fiction teleseries which was never sold. In the past there was controversy among sci-fi fans over the merits of the departed OUTER LIMITS series. Many deplored the show's monster tendency others found it to be better written, acted and directed than many movies. However it seems unlikely that there would be any controversy over the merits of THE 13TH GATE. The field of science fiction is incalculably richer for the fact that this turkey never got weekly exposure. Produced and written by Bob Barbash, the plot dealt with an astronaut who returns from space after losing contact with Earth for an hour. Soon after several strange multi-legged single-orbed creatures are discovered near the rocket base. The series regulars are immediately dispatched to the scene in their snazzy red sports car along ROUTE 66 where

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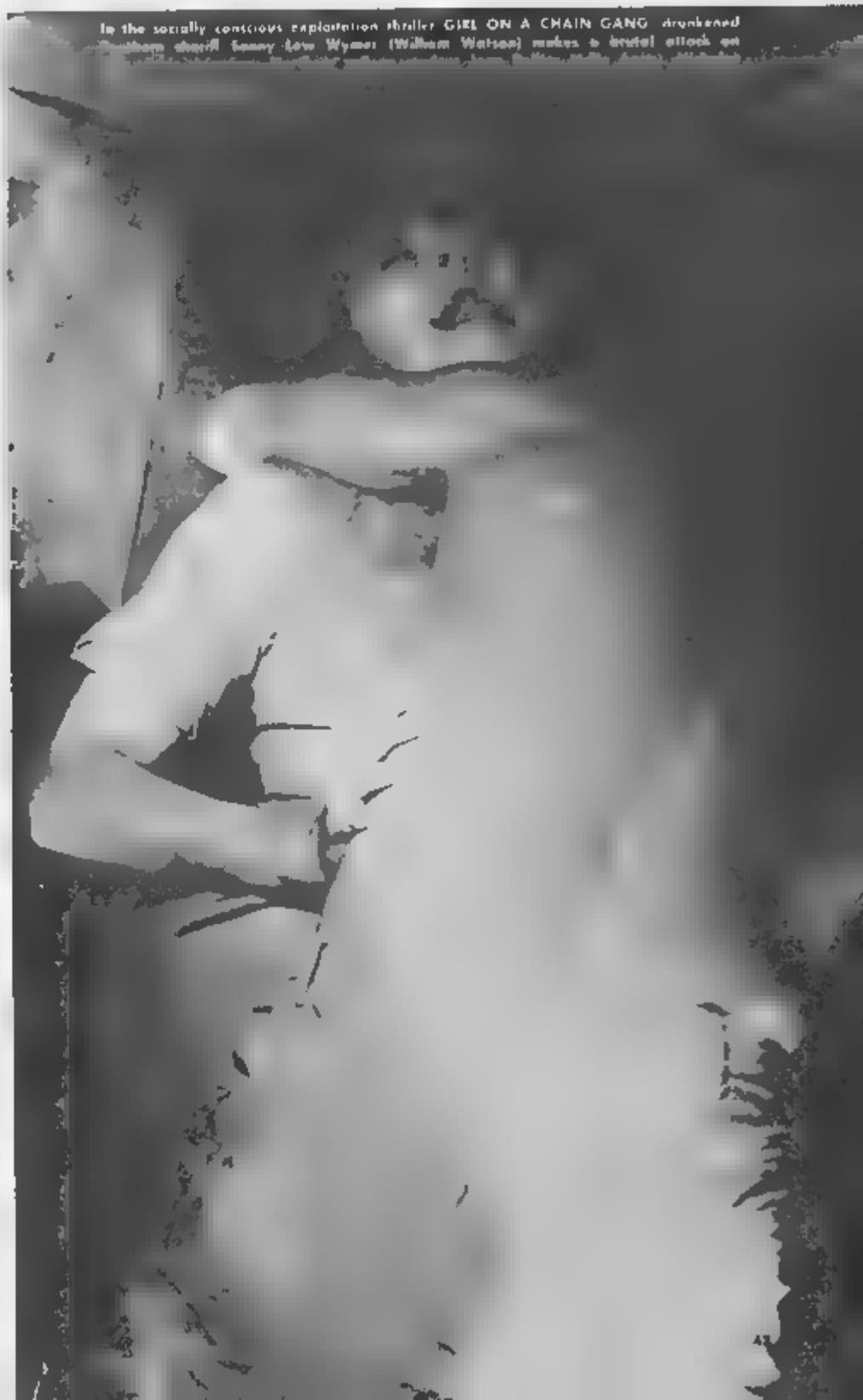


In the socially conscious exploitation thriller GIRL ON A CHAIN GANG drunkenness Southern sheriff Sonny Lew Wyman (William Watson) makes a brutal attack on

In Hammer's 1 000 000 B.C. remake, a group of stone-age men find a giant footprint left by their deadliest enemy—the carnivorous Tyrannosaurus Rex

they [illegible] FLASH GORDON. Previously the [illegible] MAN-MADE MONSTER [illegible] BRAIN FROM PLANET AROUS [illegible] BEAST WITH A MILLION EYES [illegible] MEN CAGE & ELEVENTH HOUR [illegible] all over [illegible] and Dr. Bannister at the end of episode one. Dr. Bannister gained out of the story with his best philosophical grin [illegible] NOT OF THIS EARTH [illegible] THE INDESTRUCTIBLE MAN FROM HELL'S CAGE DAUGHTER OF DR. JEKYLL THE CYCLOPS [illegible] ATTACK OF THE 50-FOOT WOMAN [illegible] HORRORS OF THE BLACK MUSEUM [illegible] ELECTRONIC MONSTER [illegible] 91st GATE OF FLAMING ORE and Hammer's STRANGERS OF ROMBAY [illegible] known about the [illegible] from FRANKENSTEIN and KING KONG

Cameras have been [illegible] DEVILS OF FRANKENSTEIN THE 7th TALE HEART CHOCUS OF HOBGOBS THE LADY THE CRAWLING EYE and A BUCKET OF BLOOD

[illegible] BLACK MUSEUM [illegible] BLOOD AND ROSES THE INNOCENTS [illegible] OF THE FIRE [illegible] SHOCK CORRIDOR LADY IN A CAGE [illegible] TOMB and HORROR CHAMBER OF DR. FAUSTUS [illegible] THE PIT [illegible] SOME LIKE IT HOT and ONE TWO THREE [illegible]

Joe Dante

MOVIE NOOSEREEL

While in London making his new mystery shocker **TORN CURTAIN**, Alfred Hitchcock raised the sad observation that stars—rather than directors or others creatively involved—make the most money these days. Of all his films, the one that made no money was **THE TROUBLE WITH HARRY**. That needed stars to pull over especially at that time, he said. Among Hitchcock's future plans is R.R.R.R.R. about Mafia type gangsters whose activities center around a luxury hotel. Eventually, he plans to start work on Sir James 'Peter Pan, Mary Poppins' Barrie's **MARIE ROSE** but not as a ghost fantasy. Hitchcock feels that "You can't sell customers on ghost stuff these days. To be effective **MARIE ROSE** will have to be adapted to science fiction." He recently sold his TV interests to MCA and doesn't consider going into boob-tube work again. He feels that TV anthology dramatic shows aren't in demand by audiences any more, rather the TV public is primarily interested in a long-term continuing character each week, and to do that would be too much of a grind.

Joe Levine has started work on two of ventures, **THE TERRONAUTS** and **THEY CAME FROM ANOTHER WORLD**. A P has plunged into a $3,000,000 co-production deal with Harry Alan Towers for Jules Verne's **ROCKET TO THE MOON** to be filmed this summer in Ireland with Gert Frobe, Terry Thomas and Lionel Jeffries. This will be A P's biggest budget film to date. Producer Towers and director Don Sharp are also A Producing **BANG YOU'RE DEAD** this summer.

From several corners of the world Walter Manley is bringing into the USA the following long list of interesting sounding titles: **WAR OF THE PLANETS—PLANET ON THE PROWL, SHOW DEVILS—WATER CYBORG—VAMPIRES, ATOM—TOWERS OF EVIL, PLAGUE ON GAMMA 1—FIRE IN THE SKY**. James Eider, the name behind the scripting credit of **EVIL OF FRANKENSTEIN**, a name other than a pen name for Hammer's production head, Anthony Hinds. Anglo-Amalgamated has **CARRY ON SCREAMING** (the first "horror" styled entry in the well-known Carry On series, and **CIRCUS OF FEAR** starring Christopher Lee. **THE NIGHT CALLER** will be calling in from Butcher's Studios. Stars John Saxon and Maurice Denham. Columbia's contributions: **NAKED EVIL**, with Best and Anthony Ainley, the non-Connery Bond; **CASINO ROYALE**, whose outstanding cast has Orson Welles (!), Peter Sellers, David Niven, Ursula Andress, Deborah Kerr and Trevor Howard. **THE DEADLY AFFAIR**, produced and directed by Sidney Lumet, stars James Mason, Max Schell and Simone Signoret.

Planet studios offers **ISLAND OF TERROR**, an intriguing effort directed by Terence Fisher and starring Peter Cushing; and **DEATH "DRUMS ALONG THE RIVER**, with Richard Todd. **MORGAN** (previously titled **A SUITABLE CASE FOR TREATMENT**) certainly is one of the strangest and delightful entries in many a year. **KING KONG** completists should be especially turned on by R. David Warner and Vanessa Redgrave are in the cast. And any day now, **DALEKS INVADE EARTH 2150 A.D.** with Peter Cushing.

Producer Richard Gordon's Protelco Productions will be importing **THE NIGHT THE CREATURES CAME** with Peter Cushing and Niall Curse of the Demon MacGinnis; **THE PROJECTED MAN** with Bryant Devil Doll' Haliday. **CREATURES FROM UNDER THE SEA, THE BRAINSNATCHERS, WHO?, INVASION OF THE APES, THE CROOKED CROSS, THE INNOCENCE AND THE EVIL**. Though still quite youthful, Dick Gordon is an old hand at horror, having produced **THE HAUNTED STRANGLER** and **CORRIDORS OF BLOOD** (both with Karloff), and **THE DEVIL DOLL**, to name a few.

Ever-growing Omnia of Germany is rapidly inheriting the mantle of the old UFA days and has these goodies to offer: **MONSTER CABINET OF DOCTOR CALIGARI, DEMON OF THE 7 SEAS** and **ALL THE DIAMONDS IN THE WORLD**. These are just a few bits of activity in their roster. Among the famous players and directors Omnia has under contract: Jean Paul Belmondo, Ingrid Bergman, Henry Fonda, Gert Frobe, Robert Horstein, Robert Morley, Anthony Quinn, Akim Tamiroff, Orson Welles, Terence Young, Ingmar Bergman and Robert Siodmak.

—Cal Beck

FRANKENSTEIN MEETS THE SPACE MONSTER won the no-prize award at the 1965 Trieste Science Fiction Film Fest val. The best way to see this movie is at a drive-in theater—during the daytime.

Mike Perry reports on

THE FANTASTIC EUROPEAN SCREEN SCENE

THE FACE OF FU MANCHU

BRIDES OF FU MANCHU

RASPUTIN

PLAGUE OF THE ZOMBIES

THE MAN WHO LAUGHS

ONE MILLION B.C.

PREHISTORIC WOMEN

ONE MILLION B.C.

PREHISTORIC WOMEN

PLANET WOMEN

AN OMAR SHARIF DECADE

THE DIAMOND SPY

FUNERAL IN BERLIN

THE COLD WAR

COPLAN TAKES A SAS

OPEN FIRE

A PHAVE

REPULS ON

THE ASSASSINATION OF MICK JAGGER

REPULS ON

FANTASTIC VOYAGE

THE FLESH AND THE FIENDS

THE VAMPIRE LOVERS

THE TRAMP

SWEET, THEN SOUR

BARBARELLA

DR STRANGELOVE

THE CURSE

THE GALLERY

FU MANCHU

BRIDES OF FU

THE WORLD, THE FLESH AND THE SLAVEGIRLS CAME

DEVIL OF DARKNESS

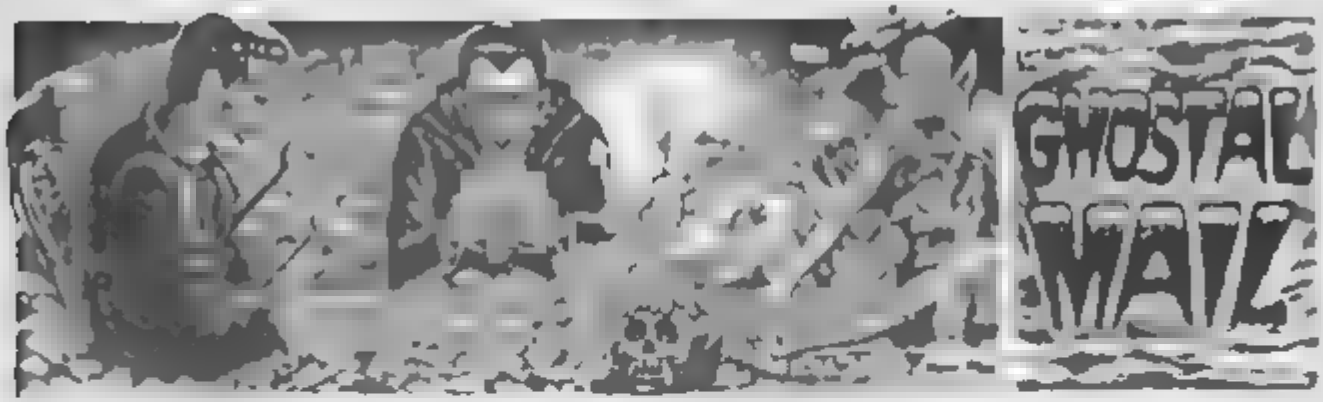
SLAVEGIRLS

THARK

FRANKENSTEIN

Mike Pe

Mail to GOTHIC CASTLE Box 43 Hudson Heights Station, North Bergen, New Jersey



TOHO OR NOT TOHO

By Fred Grob

[illegible]

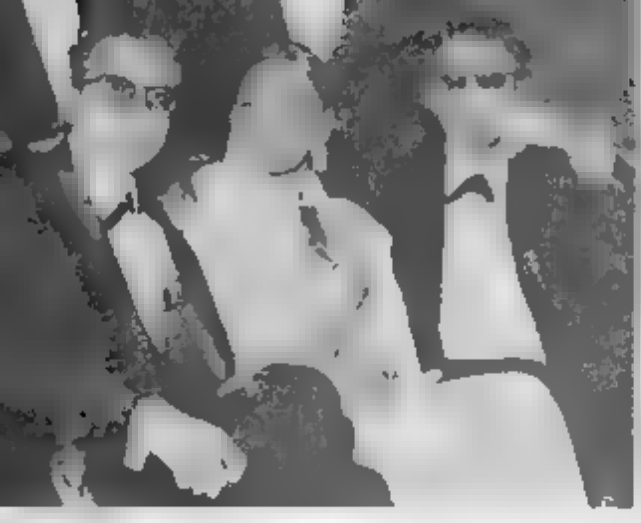
JUDGEMENT DAY

by Jeff Day

[illegible]

Baron von Bungle

BY RICHARD BOJARSKI



Photos by M. Van Cass

Above left: Barbara Steele at the 1963 San Sebastian Film Festival. Posted by MIDI-MINUIT FANTASTIQUE editors Michel Caen (l.) and Jean-Claude Romer (r.). At right: Barbara's liquid-green dress now MIA's, and stars on her face.

Margarete Robsham and Barbara Steele in Anthony Dawson's LA DANZA MACABRE

this cycle mentioned. If that elsewhere The **TOMB OF LIGEIA** reviews were a good idea, one I have never seen used elsewhere. All three of the reviewers seemed to really know what they were talking about. I know Alan Dodd and Bob Stewart do. **Movie Nazie Reel** will be much improved as soon as you get rid of that title. The little drawing of the character being hanged by the movie reel is funny and should remain, but I can't say I feel the same way about the words **Movie Nazie Reel**. However, I have only the highest of praise to the article itself. How you manage to gather so much info and present it so well I'll never know. Your coverage of the new film scene is about the only one we have left now that all your rivals seem to have dropped such a feature, but believe me, we need no other. Alan Dodd's Bizarre AVENGERS was really great and much appreciate hearing about things like this that otherwise probably would not know about. You have great talent with your excellent staff of writers: Joe Dante, Alan Dodd, etc., and I sincerely hope they will all remain with you. Bob Stewart's "The Fedayette Horror Film Acting" was a most interesting thought and what he says is true. Let's have more of this in the future. Your book review section is a feature you alone present, and is one of the items that make Cef unique. The back cover does indeed present one of the most unusual montage photos ever, a great scene. **Jeff Day, Box 104, Oak Harbor, Ohio 43449**

•

THE HORROR QUEENS

by Ronald Hearn

You have the **BEST** monster magazine on the newsstands today. When I bought #6 I was amazed at the fine artistic quality of it. You had several excellent features and photos but best of all was your cover. It was really tremendous. The other day I bought #7 and nearly flipped. I thought nothing but nothing would beat #6 but #7 did. Please do more features on horror actresses like Barbara Steele, Patricia Medina and Hazel Court. **Ronald Hearn, 15630 N. E. 5th Court, North Miami Beach, Florida 33162**

•

STEELE YOURSELF, BARBARA

by Yvonne M. Cuccia

Your articles and stories about Bela Lugosi are among your best. He is my favorite. Could you please have an article on Barbara (Black Sunday) Steele? I would be very pleased if you would. If Barbara Steele has a fan club, could you please tell me a little about it? (If there's no U.S. branch of the Barbara Steele Fan Club, Yvonne, maybe you'll hear from club members in England when this issue arrives there. Ed.) I have every issue of Castle of Frankenstein and really enjoy them. Could you please tell me where I could get a copy of Midi-Minuit Fantastique as mentioned in Cef #77? **Yvonne M. Cuccia, 2856 North Rocheblave Street, New Orleans 17, Louisiana.**

• To receive a sample issue of Midi-Minuit Fantastique, send $2.00 to La Terrasse Vogue, 22/23 Rue du Cherche-Midi, Paris (6e), France.

•

VERTLIEB NACHT

by Steve and Erwin Vertlieb

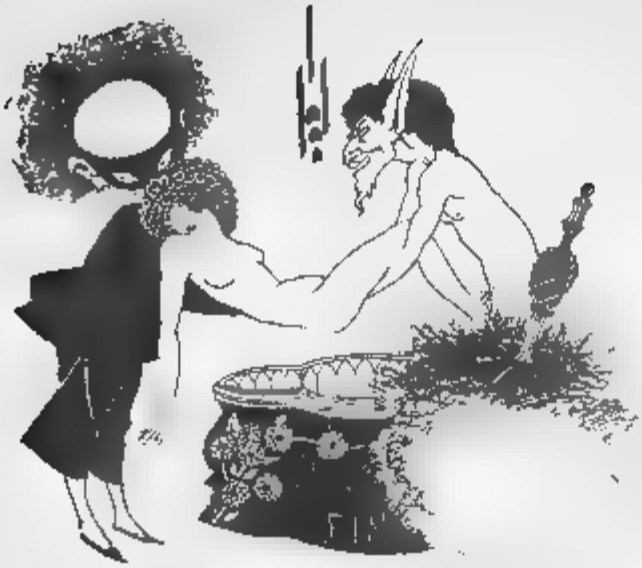
Castle of Frankenstein is a superb publication. To say that it is the best magazine of its type on the stands would be to make the greatest understatement of the year.

Continued

BLACK SUNDAY

Barbara Jordan

Half of English-Irish parentage, Barbara left home at the age of sixteen to live and study in Paris. After several plays on the British stage, her combination of raven tresses, bone china complexion and chiseled features made her an obvious candidate for films. She was signed by J. Arthur Rank, an organization that must have seen her as a cross between Joan Simmons and Jennifer Jones. After debuting in BACHELOR OF HEARTS she followed with OPERATION SCOTLAND YARD and SERVANT'S ENTRANCE. Raymond Durgnat, one of the more perceptive cross-examiners of the horror-fantasy field, has described her as "the lady in whose eyelids can sport



Two Aubrey Beardsley illustrations from Oscar Wilde's "Salome." Above, The Dancer's Reward. Below, tailpiece for this 1894 book. On opposite page, Harry Clarke's illustration macabre for Poe's The Black Cat.

finally, the sincere fans of horror and science fiction have a bible to swear by. We have had it up to here with magazines that try to make a profit from defiling the good name of the classics of filmdom. Few people realize what an art the true horror film is. We have been brainwashed by a few money-hungry, insensitive hacks who dare to call themselves producers, directors and writers. These people have come close to destroying a beautiful memory, and in some cases a beautiful reality with their cheap monster films. Only through the efforts of a publication such as CoF can we hope to keep alive the truth in the glaring sunlight of mediocrity. CoF stays away from meaningless junk and concentrates on sincere productions. How many more magazines we wondered, would continue to cate to the whims of the infantile? Men like Fritz Lang, Merian C. Cooper, James Whale, William Cameron Menzies, Tod Browning, Ford Beebe, George Pal and countless others worked very hard for their deals. The legacy of these men should be kept alive. Probably the greatest talent in this field, Ray Harryhausen. If anyone could effectively remake **THE LOST WORLD, KING KONG, METROPOLIS** and the other true classics it is certainly the incomparable Harryhausen. He is the Willis O'Brien of our time. The best feature you have ever had, we feel, was the article on **NOSFERATU**. Could we have more on that? The coverage of **DE MONSTER DIE** was as effective as it might have been, but the fault does not lie with CoF. American-International, no the right company to make the cover of films. Lovecraft did not need a young handsome hero to enhance the chills in **Colour Out of Space**. The perfect company to film Lovecraft's tales is, without question, Hammer Films. If they would assemble the same crew who worked on the memorable **QUATERMASS** series then they could do an intelligent, adult, tasteful and literal translation of Lovecraft. We sincerely hope that CoF stays around for a long time. It's the best we've got. We're looking forward to each new issue with eager anticipation. Steve and Erwin Vartlieb, 1517 Benner Street, Philadelphia, Pennsylvania; 19149

•

CHAGRIN AND BEAR IT—PROUDLY

by Craig Closen

I buy your great magazine whenever I get the chance and enjoy it very much. I am a great fan of Poe and pride myself on my collection of his works. While looking through #4 I was mildly surprised to see (on page 62) a small diagram which can also be found at the end of certain chapters in Poe's **Tales of Mystery and Imagination**. In #7 a drawing of **Ligeia** by the same illustrator, Harry Clarke, stirred my curiosity even more. Since this drawing also appears in the same book I would like to know if the collection has any value to me. Craig Closen; 83 Hall St. Chagrin Falls, Ohio.

◆ Not too much monetarily but it certainly does as part of your own library. The work of Aubrey Beardsley may have gotten more recognition, but Harry Clarke, who delineated Poe in a somewhat similar nouveau style, possessed an equally beautiful, imaginative flair for this type of illustration. Eventually, in the wake of pop art, Clarke's genius will be recognized. Until that day, reprints of his work will continue to appear in CoF.

•

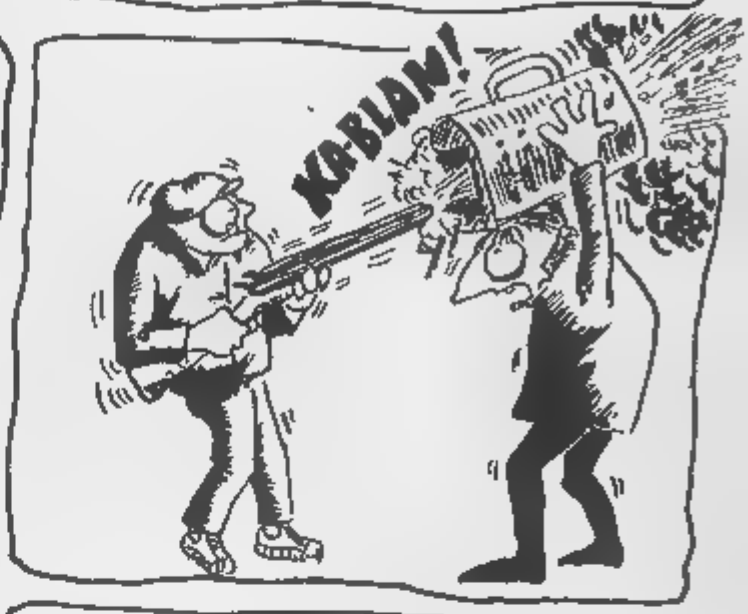
CoFanaddicts

MIKE McINERNEY EXPLORES THE HIDEOUS HORRIBLE FABULOUS FANTASTIC WORLD OF SCIENCE FICTION FANZINES

THE SERIALS OF REPUBLIC

by alan g. barbour

THE BOX BY HAMA



GOLLY GUYS!

AND GALS!

For all wishing to participate in the complest monster-rific conspiracy set loose on an unsuspecting world, the FRANKENSTEIN SOCIETY is now declared officially open and in session

Yes, sirs, all me lord never be the same. YOU won't ever great [illegible] will ever be quite the same again, not counted but then when were we ever, eh? Especially is this true of Dr. Baron Frankenstein III who supports all of this merry madness. He's not exactly himself lately. You see, he had to sort of—or whatever change his appearance slightly after hostile bigoted villagers gave him a hard time recently when he was working in Transylvania. He placed his ingenious brain into the head of Count Dracula and thus successfully flew the coop. Most triumphant case of do-it-yourself brain transplantation on record. Meanwhile, the good Count's industrious brain is in the Baron's head and the Baron's head is on his old body and [illegible] Oooooogh! You try figuring it out [illegible] the whole thing is driving us batty!

Last any are worrying about no future in outcasts, the Baron and the Count have some fiend rendezvous in mind to resume their usual dentitions. We'll keep everyone posted through these columns as to what they'll be up to, including any other equally red-blooded clean-cut activities.

CoFanaddicts

Okay, now all of you out there in Cof land, here's what will take place and how you now have a chance at turning into a full-fledged CoFanaddict.

1. Take the CoFanaddict's loyalty oath. I hereby swear by the blood of Dracula and Baron Frankenstein's scalpel that I will be a true and loyal CoFanaddict. You don't necessarily need the Count's blood or the Baron's scalpel for the oath, just staring into any mirror and mumbling the words will do — as you gradually begin losing your reflection. 2. Fill out the coupon below. 3. Enclose $1.50 for your CoFanaddict membership which brings you:

(a) The Official FRANKENSTEIN SOCIETY membership card and number. (b) Eerily gorgeous CoF club stationery showing Gothic Castle headquarters in full wizard detail. (c) The big hideously significant CoF membership button, those wearing it proudly are the envy of their ghoulfriends. (d) The CoFanaddict's Handbook: all the plans, policies and activity of the FRANKENSTEIN SOCIETY are explained in fascinating blood-curdling detail (included is the famous Frankenstein Playpuke Philosophy). (e) Whatever you've got in life, be sure to spread it among all your friends. Also included is important information on greeting local CoFanaddict chapters: Castle Crypts, Castle Caves or Castle Camps, plus data on obtaining the appropriate CoF Charter. And free of charge, handed down for generations, the ancient recipe on making Frankenstein Fruit Punch.

Sounds like a monstrously good deal for only $1.50, doesn't it? Alright! Well, go to it, that and hurry up before we start getting all clobbered up, even without Victor's bonafide assistance! — we swear if Igor ever got wind of this, he'd charge an arm and a leg, and then take them over to Dr. Frankenstein. Mail the blood money to:

FRANKENSTEIN SOCIETY Dept X

BOX 43 · HUDSON HEIGHTS

NORTH BERGEN, NEW JERSEY 07047

Dear Cof and Igor:

I can't take the suspense any longer. It's driving me crazy. I want to become a dead-in-the-ghoul CoFanaddict. So make me a regular member of your long gang already. Enclosed is the $1.50 for the club stuff and things.

NAME

ADDRESS

CITY STATE ZIP

THE GREAT COMIC BOOK HEROES

by Jules Feiffer

Dial Press, $9.95

Time was when we enjoyed the illustrated exploits of the masked crime fighters purely as Good Clean Fun. Nowadays a fondness for this p mave Americana has become snobbish and fashionable under such labels as High Camp and Pop Art. Happily Jules Feiffe s venture into uninhibited nostalgia can be classed as neither Camp nor Pop. He remembers the lost age of the comic books for what it really was: every kid's dream world where the most brow beaten and insignificant little man by day could zip into a phone booth and emerge in technicolor leotards as Captain Wham-bang, Champion of the Oppressed!! and busily set about fighting wrongs and battling ev wheresoever it reared its inventive little head. In those days the comic books revelled in such good healthy stuff as nearly pornographic art with girls tied to tables etc and loads of y torture and mind freezing horror. Today of course who with the [illegible] Gods and C[illegible] leagues Against This and That he supp[illegible]

heroes are but a pallid, watered-down shadow of their glorious prototypes. Brought back for a last look are the origin stories of such legendary of our boyhoods as Superman, Captain Marvel, Hawkman, Wonder Woman, Batman, The Human Torch, Flash, Blue, The Flash, Sub-Mariner, Captain America, The Green Lantern, Human, all long forgotten in an [illegible] and [illegible] story is a gem of perspicacious knowledgeable [illegible] [illegible] selection is one of impeccable good taste. He leaves the way wide open for a sequel, too, for he omits some favorites like Doctor Fate, Blue Bolt, Skyman, Zatara, Spacehawk, Ibis the Invincible and Spy Smasher. A really fine book, one to be cherished.

THE MASK OF FU MANCHU

by Sax Rohmer

Pyramid Books, 50c

Under the able editorial hand of Don Bensen, Pyramid is now releasing eleven of the thirteen Fu Manchu books in matching format. Cal has may [illegible] Sax Rohmer's super-hand chiefly from the grand and glorious Lost [illegible] (see MGM # 93) or from the [illegible] Paramount features of 1929, 30 and 31. If so, I heartily recommend you read a Rohmer. He more delightful master of the melodramatic mystery are not par to paper. [illegible] Oriental villains are your meat, if you thrill to skulduggery in foggy London alleys, to suspensefully chases in the opium dens of Soho and [illegible] a fiendishly [illegible] villainess to conquer the West by means of subtle [illegible] drugs or death dispensing [illegible] spend an evening with one of Rohmer's greatest. The item in question takes place mostly in modern Egypt. The Fu Manchu villainess is impressively the Veiled Prophet of Shiraziah and thus raises the mighty Eastern hordes in a holy war against the decadent West. But intrepid Scotland Yardman Nayland Smith is on hand to foil the sinister Oriental despots blow dart and [illegible] a great fun!

SPIRITS, STARS AND SPELLS

by L. Sprague de Camp and Catherine C. de Camp

Crowcroft Press, $3.95

[illegible] are both crazy books and movies about and words which [illegible] and black magic well have you ever wondered whilst watching [illegible] or [illegible] a spell what real magic is really like? [illegible] have. And that's why this book is so enjoyable. The authors [illegible] of black magic and occult lore to give you a fascinating [illegible] of [illegible] words making genuine sense. They delve into and [illegible] of modern magic and emerge to explain to you just what these occult sciences really are, how they are supposed to work and [illegible] makes for absorbing, entertaining reading. Among the magics [illegible] are Astrology, Alchemy, Demonology, Witchcraft, Mesmerism, Numerology. But remember, whether explaining what the old grimoires [illegible] or showing why astrology doesn't work or revealing the secret history of the Rosicrucians, who were not founded by an Egyptian Pharaoh thousands of years ago but by a New York magazine illustrator only 3 years ago, or tracing the interesting high points of such modern magicians as Madame Blavatsky, Aleister [illegible] Mary Baker Eddy, the de Camps are witty, urbane, [illegible] [illegible], detached. Look this one up.

THE MYSTERY MONSTERS

by Gardner Soule

Ace Books, 50c

[illegible] Soule, a researcher and naturalist, has written a completely fantastic [illegible] and factual account of some of the strangest of all the un[illegible] mysteries of the animal kingdom. Part of his book is devoted to those marvelous monsters who get more coverage in the newspapers than in the textbooks: the famous Loch Ness Monster and his lesser known [illegible] who shuttle Portland, Lake Champlain, the Great Sea Serpent, who may or may not have been photographed at least one page 34 for an astounding photo taken off the coast of California by an underwater [illegible] camera planted there by the Shell Oil Company and [illegible] [illegible] who [illegible] after all. But to me, at least, the most interesting portion of his book is devoted to these astounding [illegible] of well-known creatures who are still heading out on the [illegible] like [illegible]. Nobody knows how the whale, who is an animal, not a fish, [illegible] fresh water since salt sea water is poison to mammals [illegible] divided. Do they know of ocean bottom springs of fresh water? Or do they have some mystery gene that can turn sea water into fresh? [illegible] [illegible] organ has evaded two centuries of whale hunters. Then there's the world's [illegible] and [illegible] would very much like to know just how he generates his [illegible] lightning bolts and why being a [illegible] he doesn't electrocute himself. Lots of other fascinating speculation and [illegible] [illegible] a fossil from other planets found inside meteorites, [illegible] found in an ancient Mayan tomb who have been alive for 200 years. The newly discovered tube worms of Australia that grow as long as 80 feet, the stupendous jellyfish of the Arctic seas with tentacles 200 feet long, the shell that is so rare only one single specimen has ever been discovered in all of history, and the weird giant frog of Africa so huge it can knock over a full grown man.

—Jim Carter

HORROR FILMS

BM EDITIONS

BRIDE OF FRANKENSTEIN A medical pair of [illegible] create a bride for the weirdest [illegible] See her brought to life [illegible]

THE MUMMY'S TOMB [illegible] terrorized [illegible] who [illegible]

TARANTULA A gigantic spider [illegible] the world when a [illegible] scientist [illegible] tampering with man and nature

FRANKENSTEIN MEETS THE WOLFMAN [illegible] eerie, spine-tingling, nerve-chilling tales of the supernatural [illegible] your up of tea then the feared clash between Frankenstein and the Wolfman is definitely up your alley

DRACULA Stalking relentlessly through the London fog in pursuit of his fair victim is the most fiendish vampire of all time! Close your windows and hang out the garlic leaves! Dracula is on the prowl

THE MUMMY A chilling story of reincarnation that spans 3,700 years! Pulse pounding suspense revolves around the legendary Scroll of Thoth and its gift of eternal life. Karloff in one of his most famous roles

ABBOTT AND COSTELLO MEET FRANKENSTEIN— Dracula, the Wolf Man and the Invisible Man join forces in this comedy shocker! Chain-reaction of fun as somebody dreams up the idea of using Costello's 'brain' for The Monster

IT CAME FROM OUTER SPACE A space ship spins to earth with mysterious visitors! A resourceful scientist battles against time to send this unearthly phenomenon back to space.

WAR OF THE PLANETS Desperate men from a strange universe kidnap a scientist to stem the unearthly furies of an outlaw planet. A barrage of exploding missiles [illegible] his escape

ABBOTT AND COSTELLO MEET DR. JEKYLL AND MR. HYDE A prominent scientist concocts weird drugs that turn humans into monsters. Costello unwittingly gets a dose [illegible] into a monster and [illegible] Scotland Yard on a lady chase

ONE MILLION B.C. A horrified woman fleeing the chaos of an erupting volcano, seeks safety in a mountainside cave. An enraged dinosaur blocks the exit. Cavemen armed with spears, divert his attention

NOSFERATU This 1922 masterpiece is one of the acknowledged Top Ten Horror Classics. Like a dank breath of horror, the original Dracula, NOSFERATU is considered by some to be the definitive vampire film. 400 great feet of exciting, high tension horror. $9.95

- ☐ $3.98 for *Bride of Frankenstein*
- ☐ $3.98 for *A. & C. Meet Jekyll & Hyde*
- ☐ $3.98 for *It Came From Outer Space*
- ☐ $3.98 for *A. & C. Meet Frankenstein*
- ☐ $3.98 for *One Million B.C.*
- ☐ $3.98 for *War of the Planets*
- ☐ $3.98 for *The Mummy's Tomb*
- ☐ $3.98 for *Tarantula*
- ☐ $3.98 for *Dracula*
- ☐ $3.98 for *Frankenstein Meets The Wolfman*
- ☐ $3.98 for *The Mummy*—with Boris Karloff
- ☐ $9.95 for *Nosferatu* (plus 50¢ postage and handling)

Mail to: GOTHIC CASTLE; Box 43, Hudson Heights Station; North Bergen, New Jersey

NAME

ADDRESS

CITY STATE ZIP CODE

BUONO

(Continued from page 30)

Buono is illy portrayed a sch zophrenic 30 year o d bachelor whose hatred for his obsessively demand ng mother vents itself on all other women except one Davey Davison It was Buono s biggest and best role to date He was horr fyingly be levable as he stared with wide open foxy eyes at each vict m Since Kroll murders most of h s vict ms wh le they are undressing A l ed Artists saw to t that a number of their star ets were down to bra and pant es when the sexuo y maladjusted murderer attacked Even the come y M ss Davison for a t me mmune to the kill er s d started instincts gets into the act after she spurns Kro l s mar riage proposa

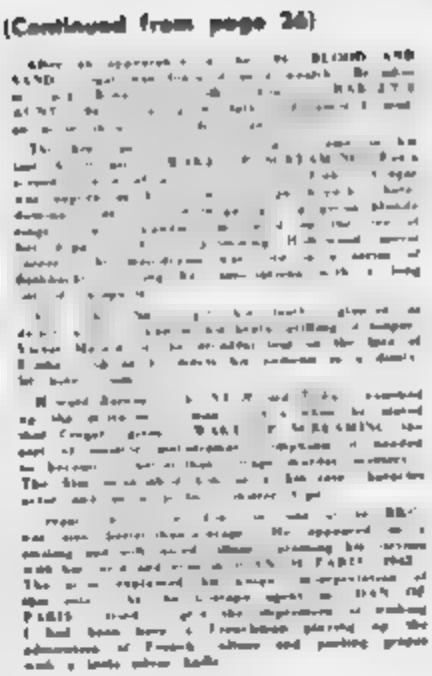
His almost superhuman powers of entrance and escape were quite surpr s ng for a man weighing over 300 pounds and seemingly as big as life I was rem n scent of Lord C egar s work in Fox s **I WAKE UP SCREAMING** 194 when the audience knew the dentity of the k ler but the police seemed obl vious to it all Buono prac ca y carried around a sign which read Look at me I m the one'

Buono returned to supporting roles after the release of **THE STRANGLER** n George Stevens **THE GREATEST STORY EVER TOLD** (1965 he does an nteresting cameo as Sorns who collaborates with the ev Pilate n A l ed Artists **YOUNG DILLINGER** he deliv ered as a gangster n neat fashion, and Robert A drich gave him a chance to get his dramatic teeth into another nteres ng supporting part as the possess ve father in Fox s **HUSH HUSH SWEET CHARLOTTE** 1965

Today with constant pleas for his serv ces Hol ywood s eading new character actor is find ng less time for his other nterest Shakespeare the more you study h m the greater he grows directing 16 mm mov es and ra sing dogs He has h s own special breed which he cal s Beghuahuas a cross between beagles and ch huahuas On h s bache orhood he states flatly As wrapped up n the theatre as I am no matter who married and haven t anyone n mind I d fee ke a b gamist There s l tle doubt that Buono w l be wedded to acting for a long t me to come

Robert C Buono

(Continued from page 26)



"Let me have the usual"

FRANKENSTEIN CHAMBER of HORRORS

1 FRANKENSTEIN MASK

GLO FANGS 2

2 the mysterious . . .

LITTLE BLACK BOX

LUMINOUS PAINT 4

INFLATABLE COIL SNAKE 5

THIRD EYE 6

7

CRAZY DAGGER

BRAVE GHOULS

9

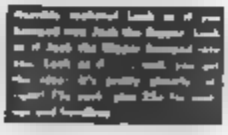
RUBBER BAT

SMOKE FROM FINGER TIPS

SCARFACE 12

SNAKE TWIST

13



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remembered. "THE LODGER (1944) is the most sadistic picture of all—with the brutal multiple murders of the famous criminal. I tried to work in contrast by making him shy, apologetic and polite."

The "him" referred to by Cregar was the role of Jack the Ripper in the third circumlocution of Marie-Belloc Lowndes' classic horror tale of Whitechapel, London in 1889. British matinee idol Ivor Novello had previously essayed the part in Hitchcock's 1926 silent version and also in the 1935 remake. THE PHANTOM FIEND (The story was later done for a fourth time as a Fox film, THE MAN IN THE ATTIC (1953), starring Jack Palance.)

On Scotland Yard's blotters the infamous Ripper's crimes still remain unsolved, but no secret was made of the murderer's identity in the film. The maniacal killer carefully selects actresses as his victims because one had once led his younger brother astray. Merle Oberon, the main actress upon whom the Ripper has murderous designs, suspects this so there is little suspense in the outcome. The ending has George Sanders as the ever-vigilant Scotland Yard representative, pouring more bullets into the murderer than even Frankenstein's monster was ever asked to absorb. The Ripper falls into the murky night waters of the Thames—and his fate remains a mystery.

Cregar's performance was excellent. Closeups of his tortured facial expressions are particularly effective for his eyes revealed much about the evil machinations and distortions of the Ripper's psyche. His polite and unassuming manners ably mask the violence within. (Watch his lurid looks at the Music Hall actresses, particularly Miss Oberon, when he tries to decide upon the next course of malevolent action.)

Some critics felt that the early revelation of the killer's identity and Cregar's rather virtuoso and energetic acting hampered the film's potential effectiveness. The actor himself presented these views: "Now I don't say to be modest about that picture at all. I think it's a wonderful picture no matter how I am. The photography alone is worth seeing as for John Brahm's direction. I think he's made a picture as good as an Alfred Hitchcock thriller."

Hitchcock himself was an off-screen friend of Cregar's. And it has been said that both had a friendly wager about which one could diet some excess weight off in the shortest period of time.

Ironically, we now know that Cregar was victorious.

During the months of filming on THE LODGER Cregar disciplined himself rigidly and lost *over seventy pounds*. By the end of the production he weighed 252 pounds and stated plans to reduce still further to a mere (for him) 225. He hoped to stay at that weight for the rest of his life.

During the production of another Fox film for John Brahm, HANGOVER SQUARE, signs of the actor's weakness became apparent. In September of 1944, Cregar worked on Fox's Stage 4 under lights and heat that registered 104 degrees. The actor, usually mild-mannered and professionally proficient, blamed the heat for his continual problems with lines. As a deranged concert artist he had just finished a piano recital scene for an impresario Alan Napier who wanted to present his music to the world. Cregar had only four words: "I am enormously complimented." But he couldn't get them out.

Upon the film's completion a few weeks later Cregar prepared for an abdominal operation to aid his weight problem and control his intake of food. He wanted the operation because of his desire to portray many diverse screen roles and he felt that his physique might thwart such ambitions.

On the morning of December 9th, a few days after the operation, Cregar was stricken with a heart attack. Placed in oxygen he rallied somewhat. However by evening the actor's condition had become more serious and he died.

His death, at the youthful age of 28, caused his friends to recall the actor's many plans for the future. Cregar had reflected: "I'd love to get a chance at something for the Broadway stage, but that probably won't be for a long time yet. And I may be doing something anti-villainous for the motion picture one of these days. I have the feeling the studio is almost beginning to consider me an actor now, instead of a type."

His brain was jammed with pleasures, fantasies and melodies. He loved musical rhythms, and he used his sharp and perceptive sense of humor to devise nonsense verses, lyrics and ideas for black-outs, sketches, talents that he longed to pursue further. At his death he was at work on the book for a Broadway musical in which he wanted to appear.

"But I probably won't have the chance," he remarked. "People always think an actor has no business thinking he can play in musicals. Maybe it's the slapstick comedian in me. As for understudying, I don't believe in it. I've never yet seen an actor who understudied who could hold his audiences. Maybe you've noticed that when I find a climax in a picture I make the most of it."

Cregar also made the most of his climactic and concluding career role in the posthumously released HANGOVER SQUARE (1945). Based on the novel by Patrick Hamilton, whose plays ROPE'S END and ANGEL STREET were transformed into the excellent screen productions ROPE (1948) and GASLIGHT (1944), the film wove a spine chilling web of musical murders around a schizophrenic composer with a Jekyll-Hyde personality. This very pleasant and kindly fellow named George Bone wrote lovely symphonic poems but became a raving strangler roaming gaslit London streets when a musical discord struck his ears.

Before the law in the person of a Scotland Yard *psychiatrist* (who else but George Sanders) catches up with him, there is an hour and a quarter of terrifically tense and hair-raising melodrama—a series of murders, including one in the East End followed by a raging fire, the escape of the murderer through fog-drenched streets with their echoing cobblestones, the pitting of the composer's fiancee (Faye Marlowe) in favor of a temperamental love affair with an opportunistic actress (Linda Darnell) who enrages Bone when he realizes that she reserves her favors for livelier types.

Throughout the film the sensitive musician is upset by loud and unexpected noises. In one such mood he strangles Darnell and burns her body in a gigantic pyre on (appropriately) Guy Fawkes Day. In the end in as striking a denouement and death scene as has ever appeared on the screen, Bone is incinerated in a burning concert hall while playing his completed concerto.

The film exposed audiences to visible evidence of the extreme diet regime that led to Cregar's sudden death. They marveled at his remarkable effective performance and realized that the screen had lost a rare talent. And a few may have recalled the brief but prophetic statement he (the actor) made during the production of HANGOVER SQUARE: "The time is too short for all I want to do."

—Robert C. Ramsay

"You know . . . I like you 'cause you're different from most men."

HORROR FILMS

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In the steaming Amazon jungle a Creature from 150 million years ago threatens a party of archeologists in the forbidding Black Lagoon

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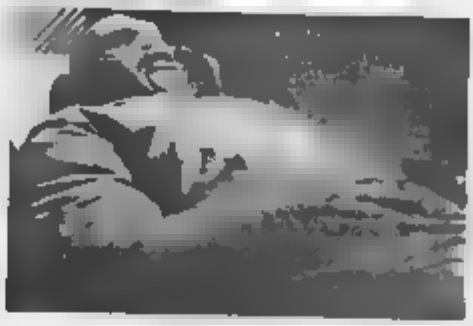

Terror reigns when the Creature attacks his pursuers in the jungle before they subdue and capture him. His eventual escape leaves a wake of destruction in his path

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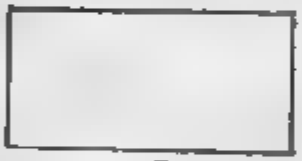

The great John Barrymore plays the scientist who makes Virginia Bruce invisible. She creates a panic in a fashion salon with highly amusing consequences

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An [illegible] by gigantic Mantis swoops from the sky and goes on a [illegible] destruction and error. See [illegible] weapons [illegible] against this

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[illegible] here is heart-pounding suspense when you find yourself with spear and native facing the most awesome beast of the dark continent!

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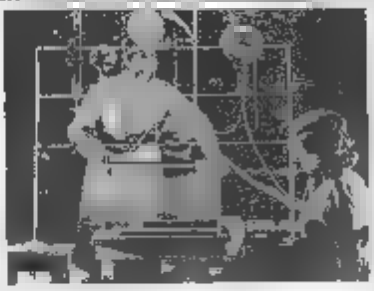

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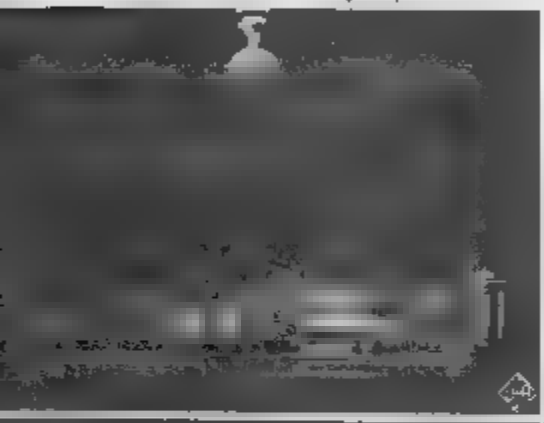

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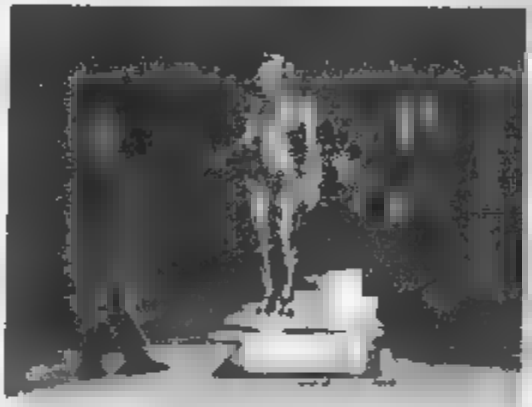

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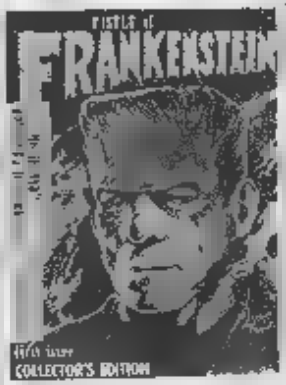

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—The first FORGOTTEN FRANKENSTEIN, conclusion of BORIS KARLOFF STORY: beginning of LON CHANEY JR. STORY Larry Vail on more super-heroes, picture-stories on WHAT EVER HAPPENED TO BABY JANE? DAY OF THE TRIFFIDS, THE RAVEN, CAPTAIN SINBAD and NIGHT CREATURES; Mary Shelley and the BIRTH OF FRANKENSTEIN Charles Collins on Shirley Jackson and Ray Bradbury Larry Byrd on FRANKENSTEIN TWILIGHT ZONE, TEEN-AGE MONSTER MAKERS

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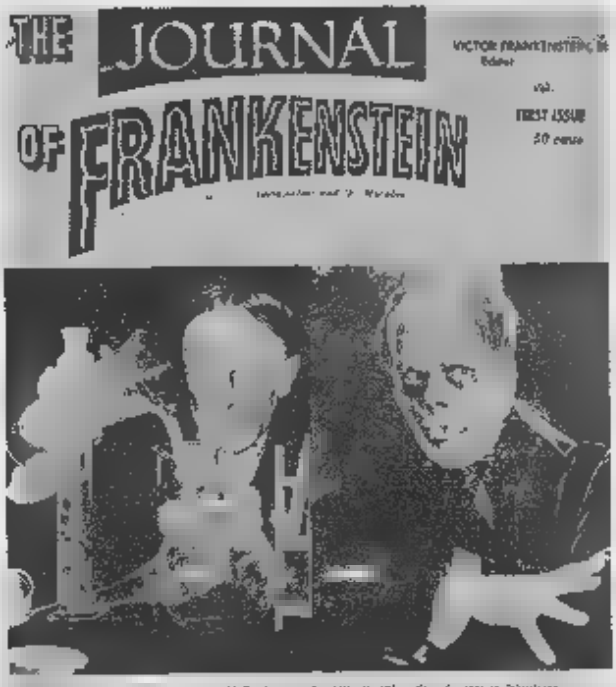
SPECIAL VAMPIRE ISSUE: picture-stories on NOSFERATU KISS OF THE VAMPIRE BLACK SUNDAY and BLOOD OF THE VAMPIRE: Mike Party on historical, literary and filmic vampire Bram Stoker's autograph, foreign vampires in CONTINENTAL CREATURES; part 2 of LON CHANEY JR STORY; OUR FEATHERED FIENDS — birds in horror films LEGEND OF THE MUMMY picture stories on FREAKS and THE HAUNTING. Charles Collins on Lovecraft; WONDERFUL WORLD OF GEORGE PAL; Al Hirschfeld caricature of DR NO: FRANKENSTEIN RADIOGUIDE; FRANKENSTEIN MOVIEGUIDE



JOURNAL OF FRANKENSTEIN — Extremely limited supply available of this rare one-shot, published in 1959 History of European horror films from 1895 to present. Boris Karloff as seen by different writers, picture-stories on 7TH VOYAGE OF SINBAD and HOUSE ON THE HAUNTED HILL; animated fantasy films: FRANKENSTEIN AT LARGE, review of Le Fantastique au Cinema; biography of horror host JOHN ZACHERLEY, parody horror screenplay RETURN OF THE BRIDE OF THE SON OF FRANKENSTEIN; detailed report on horror films of '58. No back issues of this one will be around soon—so first come, first served.

DID YOU MISS ANY?

#5—Noted film historian William K. "Silents Please" Everson recalls his personal encounters with Lorre in **THE PETER LORRE STORY**—with checklist of all Lorre films; picture-story review of **EVIL OF FRANKENSTEIN**; leading Burroughs expert Dick Lupoff describes **MONSTERS OF EDGAR RICE BURROUGHS**—with illustrations by Frank Frazetta, Reed Crandall, Larry Ivie and Al Williamson; **OUTER LIMITS**; interview with Arthur Lubin, director of 1943 **PHANTOM OF THE OPERA**; first **CoF OLDIES BUT GOODIES**; fantastic films of **JEAN COCTEAU**; **OUT OF THIS WORLD WITH BORIS KARLOFF**; **ADDAMS FAMILY**; rare photo autographed by Karloff in 1914-

#6

—The second **FORGOTTEN FRANKENSTEIN**; **FANTASY FEST**—report on 2nd Trieste Science Fiction Film Festival; **HORROR ON THE AIR**—nostalgic memories and rare photos of **The Shadow**, **Inner Sanctum** and other great radio fantasies; part 3 of **LON CHANEY JR. STORY**; questions and answers with Hitchcock at **A HITCHCOCKTAIL PARTY**; amateur **FRANKENSTEIN** film; Charles Collins on Robert E. Howard; **MUNSTERS**; four year's worth of **CHRIS LEE** films; **MASQUE OF RED DEATH**; **UNDERDOG** part 1 of **FRANKENSTEIN TV MOVIEGUIDE** listing all horror on TV.

#7—A visit with director Daniel Haller and to the set of **DIE, MONSTER, DIE!** Joe Levine's **$25,000 MONSTER**; Robert C. Roman's **MONSTERS AT THE MUSEUM OF MODERN ART**; **TOMB OF LIGEIA**; conclusion of **LON CHANEY JR.** story; Checklist of Chaney Jr.'s films; **SHE**; Parry's **EUROPEAN HORROR SCREEN**; **TV MOVIEGUIDE** "B" listings; **LEE & LUGOSI**; **THE AVENGERS**; **THE RICHARD BURTON MONSTER**.

#8

Behind the Scenes with **FU MANCHU** and Christopher Lee; David McCallum—The Man from **M.O.N.S.T.E.R.**; William K. Everson recalls **The Last Days of Bela Lugosi**; Mike Parry interviews Hammer makeup artist Roy Ashton; On the Sets at Hammer; Lin Carter sums up 1965: The Year in Horror-Fantasy Books; TV Movieguide "C" listings.

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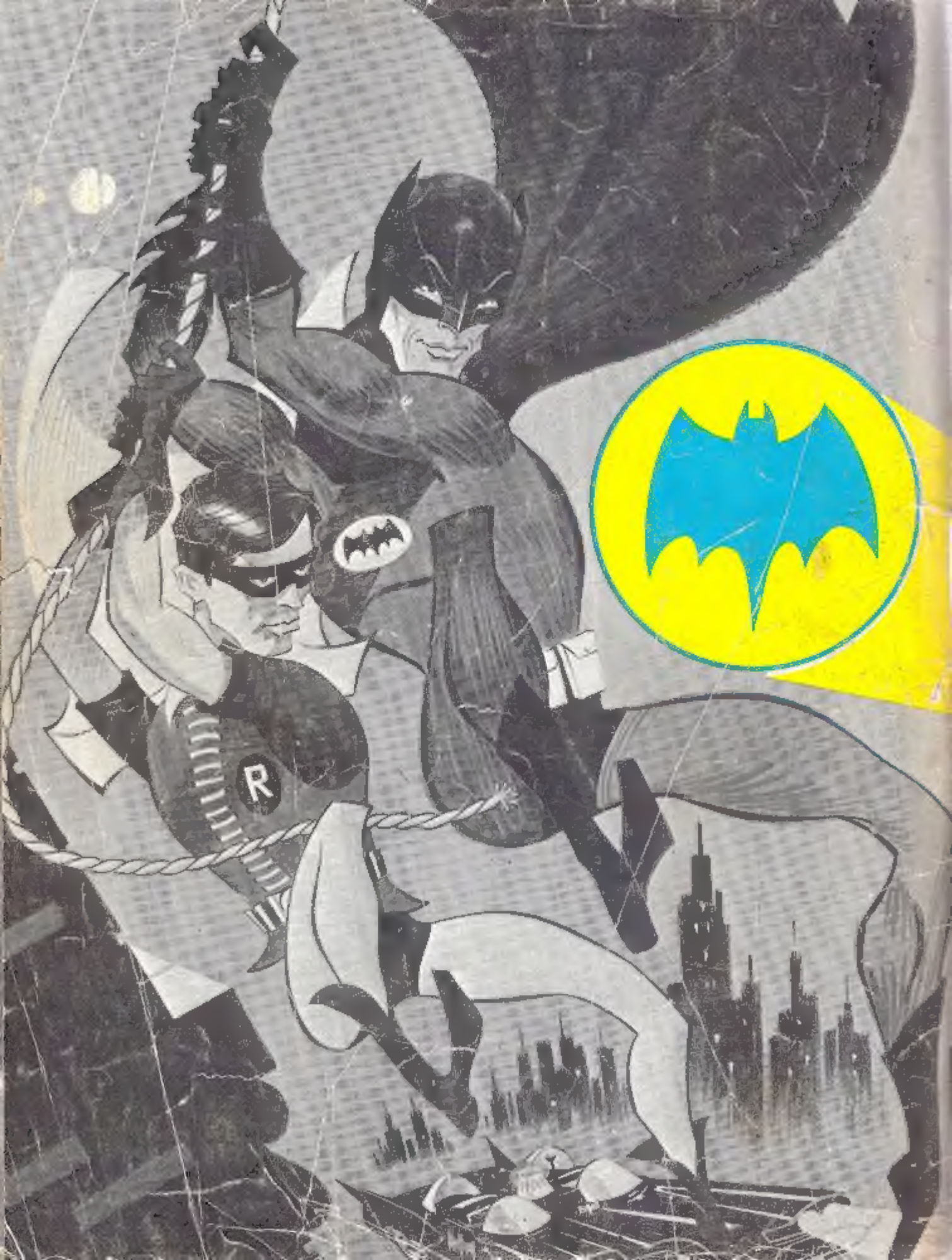
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